

# LOS ANGELES GRAPHIC

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A WEEKLY JOURNAL OF CRITICAL COMMENT

TWENTY-THIRD YEAR OF PUBLICATION

SAMUEL TRAVERS CLOVER :: :: Editor

## LOS ANGELES PUT TO TORTURE

WHY do our representative citizens persist, at semi-public gatherings, in mispronouncing Los Angeles? It is mortifying to note the unanimity with which speakers at banquets and civic meetings torture the municipal appellation. There is excuse for strangers in going astray but none at all for men and women of long-time residence here. It is of notable circumstance that the visitor, invited to make an address, invariably informs himself as to the correct rendering of the city's name and rigidly adheres to it. Not so our own people. Men who ought to be ashamed of committing such a breach continue to reveal their disregard of the proprieties and despite the excellent example furnished them by outsiders fatuously crucify Los Angeles by calling it Loss An-gee-lees, Los An-geel-us, or disclose similar unpardonable gaucherie. Not only is it a reflection upon their citizenship but think how the soft, mellifluous Loce Ang-hel-ess suffers by this atrocious tongue twisting! Out upon such provincialism! It is inexcusable and must be stopped. Our public speakers, our city officials, owe it to the community to amend their errors in this particular. No man should have the effrontery to address an intelligent audience who cannot correctly voice the name of his own city.

## HERRICK AS POSSIBLE STANDARD BEARER

CALIFORNIANS are having opportunity this year of getting a near perspective on not a few of the big guns of the Republican party, any one of whom may, a year hence, be engaged in the herculean task of elevating the political organization by its bootstraps, so to say. Thus we have already passed in review Senator Burton of Ohio, Mayor Thompson of Chicago, former President Taft and, this last week, Hon. Myron T. Herrick of Cleveland, one time governor of his state and more recently United States ambassador to France. Of the four the latter-named would appear to be the most likely recipient of the Sisyphean commission to roll up a Republican majority a year from next November. First, because he is a man of large means, he comes from a pivotal state, he has an excellent political record, he is a man of affairs. The country is to be asked to install in the White House one who is in close touch with the business interests of the country, in the effort to cure the disease which has been making such inroads on the commercial body politic of late. Judging from his address at the Los Angeles Realty Board dinner last Saturday, Mr. Herrick, if nominated—of course, he is not a candidate—will declare for a permanent non-partisan tariff commission, for a rural credit system and for repeal of the free entry of raw sugar, in case the Democrats have omitted to attend to this item. The plea will be that the business men have been neglected too long; that we have had lawyers galore in the executive chair, to the detriment of commerce, and that this is the psychological time to place a representative man of affairs, who has had political experience, in the presidential office. It is not without appealing force and the country may rise to the bait, but with Wilson as the opposing candidate the task for Mr. Herrick or any other Republican nominee, will be of Brobdingnagian proportions. While Mr. Herrick is not a magnetic speaker his sincerity is impressive and his hearers are imbued with the feeling that he is safe and conservative, excellent attributes in a presidential candidate. He admits that many sins have been committed in the name of high protection in the past, but appears to believe that a permanent tariff commission can be relied upon to cure all defects of that nature.

As governor of Ohio and in the capacity of United States ambassador to France Mr. Herrick has established an enviable record. He does not fully impress one as of presidential stature, but, at least, he is clean, wholesome and progressive, to the extent that he is not a reactionary.

## WOMAN'S INFLUENCE DEMONSTRATED

TRUE, it may only be coincidence, but in view of the fact that Mrs. Norman Galt, to whom President Wilson is engaged to be married, favors woman suffrage, the executive's announcement that he is now enlisted as a supporter of the cause appears significant. Heretofore, Mr. Wilson has not "warmed" to dual suffrage, hence it is fair to assume that the charming and witty Virginia woman who is to grace the White House in December is responsible for this notable accession to the ranks. While felicitating the women of the country on their distinguished recruit it is en regle to wish much happiness to the President in his approaching marriage. In Genesis we are told it is not good that the man should be alone and in this sentiment every well-balanced male adult thoroughly concurs. Occupying so exalted a position before the country, in which he is likely to be continued, it is highly important that a mistress of the White House shall be installed to lend eclat to the official and social gatherings that are so delightful a feature of life at the national capital.

## FELICITATIONS TO THE SANTA FE

PROSPERITY is getting close to Southern California when it cohabits with the Santa Fe railroad, for the latter is of near kin to this region. According to President Ripley's report of the directors of the Santa Fe to the stockholders of that road the fiscal year ending June 30, 1915, was the largest as to earnings, both gross and net, in the history of the company. Contributing chiefly to this result was the unprecedented wheat crop of Kansas, together with the largely increased yield of agricultural products of all kinds in western Texas and western Oklahoma. Many people have an idea that the exposition passenger traffic is highly profitable, but Mr. Ripley explains that it is at such low rates as to afford little if any profit. The company's income of \$30,916,609, large as it is, was only five and four-tenths per cent on the capital investment of \$683,855,314. Five per cent dividend was paid on preferred stock and six percent on common. This was made possible by reason of the low rate of interest (4 per cent) paid on its bonded debt, much of the latter having been created when money could be obtained at or near that rate. It is pleasant to be able to congratulate the Santa Fe on its fine showing and when the executive staff of the road meets in Chicago the last of this month to give a banquet to President Ripley, doubtless, it will be one of the most felicitous occasions in the semi-official history of the popular transcontinental line. Our advance compliments to the able executive of the road.

## CRUCIAL SITUATION IN THE BALKANS

POSSIBLY, King Constantine of Greece will be able to maintain the neutrality of that country, as he has promised his brother-in-law, Emperor William of Germany, but in the event of an attempt by the central powers to crush Serbia it is doubtful if Constantine can control the common people whose sympathies with France are pronounced. Moreover, the Graeco-Servian treaty pledges the physical support of Greece to Serbia in case of an attack upon that country, and the retiring premier, M. Venizelos, asserts that Greece will loyally keep the faith. That the Venizelos party is in the ascendancy is fairly certain and as between Constantine and Germany and Venizelos and France, which means Servian assistance, it is believed the deposed premier and the people will triumph. However, the downfall of the Greek cabinet is a distinct diplomatic victory for Germany. With Bulgaria on the eve of declaring for Germany, as presaged by the rupture of diplomatic relations with Russia, the advantage, on paper, is with the Germans, especially should Constantine's influence prevail in holding back the Greek dogs of war. What Rumania will do in the event of an attack on Serbia is purely speculative, but her sympathies

are decidedly pro-Russian, although the king is a Hohenzollern. It remains to be seen whether or not Germany's guarantee to Bulgaria of the neutrality of Greece and Rumania is well based. Meanwhile, the allies have begun the landing of an expeditionary force at Salonika and French troops are concentrating in the same locality. This constitutes, of course, a breach of neutrality and, in fact, is the immediate cause of Venizelos' dismissal by the king, although a formal protest against landing had been voiced by the retired premier. He is quoted as saying that the presence of French troops on Greek soil is to help maintain the Greek-Servia treaty and viewed as an advantage to Greece her people are not likely to show deep resentment. Should Greece conclude not to support Serbia, in case her territory is invaded, the allied troops now at Salonika may find themselves in a pickle, unless strongly reinforced. Much depends on the outcome of the present crucial conditions in the Balkan peninsula. If the respective kings of Rumania and Greece can overcome the natural tendencies of the people of each country then German prestige will be greatly enhanced. It is a situation that is pregnant with possibilities having untold bearing on the war as well as on the political control of the far east.

## MORE ANTI-JAPANESE PROPAGANDA

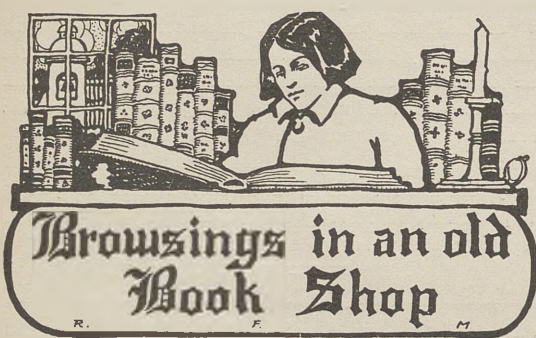
JAPAN'S National Defense Association, alleged to be sponsor for a Japanese book entitled "Japan's Plans to Invade America," is proved by the able editor of the Pacific Press, Mr. K. K. Kawakami of San Francisco, to be a figment of fancy existing only in the fertile brain of one of Mr. Hearst's subtle lieutenants. In the Sunday editions of the Hearst sheets a highly sensational story of the "Japanese American War" has been given space, which the newspaper publisher asserts is a translation from a Japanese book. Mr. Kawakami declares that the only book of the kind he can find is "Nichi-bei Keisen Yume-monogatari," the correct translation of which would be "The Dream Story of the Japanese-American War." But the imprint on the book purporting that it is issued by the National Defense Association is an effort on the part of the canny Japanese author to attract attention to his publication and so swell the sales, much like his American literary brethren have done with their "Banzai," "The United States and the Next War" and the late Homer Lea's vagaries. There is no such organization in Japan save the official National Defense Board and, says Mr. Kawakami, "not even a lunatic can fail to see that no government would ever publish so fatuous a story with its own imprint." The Japanese author is anonymous. Pithily concludes the editor of Pacific Press: "Let us hope that the publication in certain American papers of a translation of the 'Dream Story of the Japanese-American War' with false editorial statements, forms no part of an anti-Japanese propaganda engineered by any foreign power."

## WHAT KANSANS HAVE MISSED

BECAUSE Mr. Ed. Howe of Kansas has never heard of Austin Dobson, Matthew Prior, Frederick Locker-Lampson and Winthrop Mackworth Praed, the editor of Howe's Monthly, a journal devoted to "Indignation and Information," ventures that if these writers were important he would have known of them and read their works; not having done so they cannot amount to much is his conclusion. He dismisses a recent article in the New York Independent on Dobson and his fellow writers of light verse with fine scorn, declaring, "if they were worthy of acquaintance, the people I have known would have mentioned them in my presence." Certainly, this is a backslap at Kansas culture hardly to have been expected from such a source. Mr. Howe has written much edifying prose which if not literature was at least mightily entertaining, but evidently, poetry is not his long suit, although he admits having been "something of a collector of books." Bless his Atchison heart Winthrop Praed's dainty vers de societe, while little read these days, is of exquisite workmanship and the humor, wit and pathos in his poems are only excelled by Tom Hood with whose genius Praed's is closely allied. Matthew Prior preceded Praed by nearly a century and a half, but the quality of his productions has stood the test of time so well that his lyrics still make capital reading. Of course, neither



Praed nor Prior was a great poet, but for rich humor and a rollicking lilt to his verses Prior is worthy of cherishing even by the sage of Atchison. As for Locker-Lampson his vivacious and clever poetry is a joy to the discerning and it is a pity that Mr. Howe announces his determination to avoid it, for he misses much exquisite enjoyment—that is, if he cares at all for graceful and unusually bright verse of the daintier kind. His "London Lyrics" have great attraction. Like Calverley, who was a contemporary, he excelled in the mastery of rhythms and his touch was as light as thistledown. His Lyrics and Calverley's "Fly Leaves" are gems of poetic construction and creative imagination. These four have long since been gathered to the poetic Valhalla, but Austin Dobson remains, although we have seen nothing of late from the exquisite pen that gave us "Proverbs in Porcelain" and "At the Sign of the Lyre." For perfection of technique, for freshness, spontaneity and sprightly humor he is well entitled to place with Locker-Lampson, Calverley, Praed and Prior. In chant-royal, rondeau, rondel, ballade, triolet or villanelle he has few superiors in verse expression. His daintiness of style long ago won him distinction which not even the neglect of Kansas' litterateurs can in anywise lessen. Not know these graceful poets? Not want to know them? Fie upon you, Mr. Howe!



FIRST editions of any of Sir Walter Scott's novels are getting scarcer as the century of their publication is rounded out, hence I was not a little gratified to find an unusually well-preserved first edition of *The Pirate* (1822) at the Old Book Shop this week. It is in three volumes, bearing the Edinburgh imprint of James Ballantyne Company, printers for Archibald Constable & Company, and contains an "advertisement" dated November 1, 1821, by the "author of Waverley." Lockhart, in his *Life of Scott*, tells of a visit he paid to Abbotsford in the autumn of 1821 when the author of the Waverley novels was wont to take possession of a dressing room upstairs, after breakfast, to write a chapter of "The Pirate." "Then," says Lockhart, "having made up and dispatched his packet for the printer," he would go out and join the foresters at work on the estate. As readers of "The Pirate" will recall, the scenes of the romance are laid in the Orkney Islands and at the time of writing the novel William Erskine, sheriff of Orkney and Zetland, was visiting the author. Lockhart says Scott had probably made a point of having his friend with him at that particular time, because he was desirous of having the benefit of his advice and corrections from day to day as he advanced in the composition of the romance. He adds: "At all events, the constant and eager delight with which Erskine watched the progress of the tale has left a deep impression on my memory. Sir Walter used to give him at breakfast the pages he had written that morning and, commonly, while he was again at work in his study, Erskine would walk over to Chiefswood, that he might have the pleasure of reading them aloud to my wife and me under our favorite tree, before the packet had to be sealed up for Edinburgh."

Scott tells in his "advertisement" that the purpose of "The Pirate" was to give a detailed and accurate account of certain remarkable incidents which took place in the Orkneys, concerning which, the more imperfect traditions and mutilated records of the county only give erroneous particulars, as follows: In January, 1724-5, a vessel, called the *Revenge*, bearing twenty large guns, and six smaller, commanded by John Gow, or Goffe, came to the Orkney Islands, and was discovered to be a pirate, by various acts of insolence and villainy committed by the crew. Not possessing arms, the inhabitants of those remote islands for a time submitted to the high-handed proceedings. Before the pirate captain's real character was discovered he not only came ashore and gave dancing parties in the village of Stromness, but engaged the affections and received the troth plight of a young woman of property. When the piratical trade of the bold buccaneers was fully revealed, a young patriot formed the plan of capturing the scamps and after infinite trouble, courage and address he was successful. Gow and others of his crew were taken to London where the high court of admiralty passed sentence on them. An eyewitness of the proceedings before the court has left testimony that the captain of the pirates conducted himself with great audacity. To compel him to confess he was cruelly tortured; the presiding judge ordered that "his thumbs should be squeezed by two men, with a whipcord, till it did break; and then it should be doubled, till it did again break, and then laid threefold, and that the executioners should pull with their whole strength." "This sentence he endured with great fortitude, but next morning when the torturers again addressed themselves the bold pirate's courage gave way and he admitted his guilt.

It is said that the young woman to whom the pirate captain had been engaged traveled to London to see

him before his death, but, arriving too late, she had the temerity to request a sight of his body. This being permitted, she touched the hand of the corpse and formally resumed the troth-plight which she had bestowed. Says Scott: "Without going through this ceremony, she could not, according to the superstition of the isles, have escaped a visit from the ghost of her departed lover, in the event of her transferring to any living suitor, the faith which she had plighted to the dead." This part of the legend recalls the first line of a fine old Scotch ballad which reads:

There came a ghost to Margaret's door.

According to the *Quarterly Review* of January, 1822, the wild freshness of atmosphere of "The Pirate," the beautiful contrast of Minna and Brenda and the exquisitely-drawn character of Captain Cleveland, resulted in a warm reception of the spirited romance. It is easily conceivable. Rereading the story at this late day, however, the impression will not dawn that Sir Walter is unpardonably tedious on occasions, and ambulatory. He occupies pages of introduction when about to unfold an important revelation so that when it is finally disclosed the interest has waned in the circumlocution of arriving. Let it not be imagined that I am relaxing my allegiance to the Wizard of the North. No one holds in higher esteem than I the author of "The Heart of Midlothian," "Ivanhoe," "Rob Roy," "Talisman," and "Redgauntlet." But styles of presentation change and what was regarded as heroic language one hundred years ago is now justly viewed stilted. That Minna, the daughter of Magnus Troil, in dismissing her lover, Cleveland, the pirate captain, should acquit herself in this wise is preposterous:

"Unhappy man, why didst thou seek this aggravation of our woe? Depart in peace, and may heaven direct thee to a better course than that which thy life has yet held."

In equally highfalutin' language Cleveland pleads with the daughter of the Orkney chieftain, but to no effect.

"Cleveland," said Minna. "I will not reproach you with abusing my inexperience, or with availing yourself of those delusions which the credulity of early youth had flung around me, and which led me to confound your fatal course of life with the deeds of our ancient heroes. Alas, when I saw your followers that illusion was no more! But I do not upbraid you with its having existed. Go, Cleveland; detach yourself from those miserable wretches with whom you are associated, and believe me, that if heaven grants you the means of distinguishing your name by one good or glorious action, there are eyes left in these lonely islands that will weep as much for joy as—as they must now do for sorrow."

There is more of this sort of Clarissa Harlowe conversation between Minna and the pirate and all as unreal and absurd as examples quoted. That a buccaneer from the Tortugas of the Spanish main, a contemporary of Blackbeard, of Morgan and his kind, should deal in platitudinous sentiments, as Cleveland is depicted as doing, is unthinkable. But the main charm of the romance lies in the description of the rugged Orkneys, the simple pleasures of the natives, their legends, their superstitions, their faiths. When Sir Walter is treading such ground he is incomparable, but in other directions, especially in his dialogue, he is sadly wanting. i. e., viewed from the twentieth century standards. Staunch admirer as I am of Scott, I cannot conceal from myself the shortcomings of the author of Waverley, whose genius, however, causes him to rise superior to any lapses of style. Sir Walter was never a stylist, but his art is so much greater than his form that in spite of one's impatience with his meanderings, Scott continues to command unbounded admiration. But I can well understand why the lads of this generation fight shy of the Waverley novels, delightful as they are. Proximity in this day and age, with the youngsters, is unpardonable and they will not wade through the excess thousands of words to gather the undeniable charm that pertains to everything that Scott has touched. It is with a mental wrench that I have to admit this; it savors of disloyalty, but, alas, it is the truth.

My copy of "The Pirate" appears to have been owned by "A. J. Nicholson," and I am wondering if he were of kin to the well-known Scottish portrait-painter of that name who lived in Edinburgh at the time Scott was dwelling at Abbotsford and who, in fact, etched a portrait of the distinguished author. That A. J. Nicholson was a man of culture his chirography attests. The lines are firm but delicate, suggesting discriminatory tastes on the part of the owner, yet no weakness. He did not bother about periods after his initials, from which I infer that he was neither methodical nor precise in his habits. In fact, the little flourish to the tail of the "G" and the rather careless abandon with which he concludes his "n," adding a superfluous dash beneath, indicate a freedom of thought and ease of manner rather removed from the Scotch Presbyterian austerity of that period. I hope he enjoyed his reading of "The Pirate" as much as I have its rereading.

S. T. C.

#### GOSSIP FROM THE GOLDEN GATE

RESULTS of last week's primary election practically eliminated interest from the main election next month. On the final count it was found that John Ginty, the incumbent of the assessor's office, although he had a lead of 25,000 votes over his nearest opponent, lacked the necessary majority by a few votes to avoid a further contest. His opponents under the law must nominally continue the contest, but W. H. McCarthy, recently a popular member of the board of supervisors, who, his friends believed, could successfully challenge Ginty, has announced his intention to make no further campaign. The primary election system involves some superfluous expense—for the taxpayer.

Mayor Rolph, who had a majority of nearly 10,000 votes over all his six opponents and who led Schmitz by nearly 28,000, asks his supporters to reinforce him by filling the nine vacancies on the board of super-

visors with men "who will aid and not fight my policies." In the hour of victory he announced his intention to remove from his official family those who had opposed him in his recent campaign. "Some appointive officials," says the mayor, "have tried to hamper and hinder me constantly, and they fought against me during the campaign. Their continuance in office would not make for harmony and progress in civic affairs." While he deplores any suggestion of establishing himself as a boss, he evidently means to have his own way clear during the next four years. He also insists that he has no further political ambitions, and that no dreams of being governor or senator disturb his slumber.

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Only a minimum of interest is as yet aroused, in this part of the state at least, over the election October 26, which is to decide if party designations are to be abolished from the ballot at state elections. Sandwiched as this event is between two city elections, it is not likely to bring out a large vote in San Francisco. All that voters want to know aside from the personal qualification of candidates, which on a lengthy ballot always taxes their intelligence and powers of research, is which candidates are in support of the state administration and which candidates oppose it. And this important difference hitherto has been pretty plainly marked by party affiliation. In Governor Johnson's case it has already been found difficult to classify him and some of his adherents. It is quite obvious that the governor has established a very powerful political machine of his own, and the next step, under the guise of non-partisanship, is to divide the voters of the state into Johnson and anti-Johnson parties. The political ambitions of Hiram Johnson by no means end at Sacramento.

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This is the thirty-third week in the Exposition's history and covers no fewer than twenty-three special "days." Moreover, it is "Prune Week," Santa Clara county having prepared to give away to visitors some 32,000 pounds of its famous "processed" fruit. Twenty-five conventions are in session, the largest of which is that of the American Electric Railway Association. Your fellow-citizens, Paul Shoup and Joseph Macmillan, are both prominent figures in the convention.

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Attendance at the Exposition's horse-show has been large, and nearly all classes in equine strength and beauty are well represented, the handsome prizes offered attracting many exhibitors from afar. About 200 horses were judged in the classes for shire stallions, including Belgians, Clydesdales and Percherons, and \$10,000 given in these awards. Among saddle horses Mrs. H. B. Thornberry of Los Angeles carried off premier honors with her grey gelding, Champion Jack Barrymore, considered the greatest five-gaited horse in the United States. Miss Adelaide Gillis of Pasadena won third prize in this class with her chestnut stallion, Don Castana. The first prize in the class for three-gaited saddle horses was captured by Marvis, a mare from the stables of Thornberry and Scropshire of Los Angeles.

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Enthusiastic efforts are being made to insure the success of San Francisco Day, November 2, at the Exposition. It is hoped that all records for attendance will be beaten, and the mark of 300,000 has been set. Everybody is expected to pay for admission that day, and officials and season-ticket holders are asked to dispense with their privileges, so that all may wear the distinctive badge labeled "I Paid." There are to be great dancing carnivals in the Court of the Universe and in the Zone, and twenty cash prizes of \$100 each will be distributed in the Zone Plaza. Victor Herbert will then be on hand to direct a symphony orchestra concert at Festival Hall. The day will be generally observed as a public holiday.

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For the first time in fifteen years it is impossible to buy a lottery ticket in San Francisco, and thus far the Examiner's crusade is crowned with a signal success. The most powerful of the companies, the M. and F., has made formal announcement of its retirement from business. Buying lottery tickets, however, has become such a habit with so many thousands that undoubtedly there will be attempts to revive the exceedingly lucrative business, unless the police exercise unusual vigilance.

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Charles Phillips' biblical drama, "The Divine Friend," which was produced Monday night by Margaret Anglin has been received with enthusiastic acclaim. Part of this enthusiasm, no doubt, will be discounted by the fact that it is a home product, but there can be no doubt that Mr. Phillips has written a work of great literary merit and, also, that in the role of Mary of Magdala Miss Anglin has found a part rarely well suited to her emotional abilities. Dramas written in blank verse start with a somewhat serious handicap nowadays, from the point of popular success, but Miss Anglin herself is confident of the permanent and positive success of her new venture, on the production of which she has made a lavish expenditure.

\* \* \*

On the classic boards of the Greek Theater the English Club of the University of California will stage next week a "love fantasy" entitled "Prunella." The title role will be essayed by Miss Ruth Hammond of Los Angeles, and among the other principals is Homer Sussdorff, also a Los Angeles amateur. R. H. C.

San Francisco, Oct. 6.

#### Is He Inconsistent?

If Charles C. Chapman can make enough from orange growing to buy a half million dollar Los Angeles business block to add to his already extensive local realty holdings, what particular complaint has he against the present tariff, I wonder? In purchasing the six-story Exchange Building the highly successful Fullerton rancher gives a demonstration of prosperity that does not seem to accord with his warm protest against present conditions.



## With the Modern Poets - - - ---by Eunice Tietjens

### Primitive Chanting of Poetry

IN the early days when the distinctive race poetry was being developed—in the days of the Greeks, or of the Minnesingers on the continent, or of the Irish bardic order “with its perfect artifice and its imperfect art”—the melodic or sound element in poetry was counted of equal importance with the sense content. A poem was judged entirely by the effect which it produced when spoken or chanted by the human voice, not when seen by the eye.

But modern civilization and the printing press have wellnigh changed this. Time is all too short and knowledge too bulky today for us to acquire it by word of mouth, and, imperceptibly, our memories have shifted from the ear to the eye, so that a visual memory is now much more common than an auditory one. And as our memory, so is our comprehension. We really understand better, those of us who are educated to the printed word, what we read than what we hear, especially if it be the least bit complicated or metaphysical. Particularly is this true of poetry. When we listen to verse read aloud for any length of time our minds are so lulled by the mere sensuous beauty and rhythmic flow of the words that it is often very difficult to understand the sense at all.

This change in the audience has had a natural effect on the writers of poetry. Although the sound element is an absolute essential and all good poetry is compounded in varying degrees of both sound and sense, yet the emphasis has changed gradually from the pure music of the words, to the sense content, so that much excellent poetry of today has comparatively little appeal to the ear, and the reading of poetry belongs rather to the library and the closet than to the audience chamber and the forum.

This fact would not be particularly lamentable in itself, since one sense channel is much the same as another, were it not that it tends to limit the enjoyment of poetry to the educated classes, to make our poets more and more “literary,” and to take them further and further away from the people. It is the conscious desire to stem this tendency and to restore poetry to its more primitive and popular state that has led some of the poets of today to lay special stress on the reciting or chanting of poetry.

In Ireland this movement has been headed by William Butler Yeats, who has, in common with the other poets of his land and day, a rooted conviction that poetry and the drama must return to the soil and be reborn. Mr. Yeats thinks that, in Ireland at least, this can be accomplished by a revival of the early bardic manner of rendering poetry. The bards it seems did not exactly recite, nor did they exactly chant. Rather they deliberately pitched the speaking voice—not the singing voice as in chanting proper—in definite melodic and rhythmic intervals. As the speaking voice has a much smaller range than the singing voice these intervals were not so large as those of our musical scale, being frequently quarter, or even eighth notes. But they were none the less definite, and accompanied as they usually were on the primitive Irish harp or psalter, the effect was much more that of chanting than that of reciting as we understand the terms today.

In one of Yeats' prose volumes—“Ideas of Good and Evil,” if my memory serves, though all my efforts fail to locate a copy—he gives a very beautiful illustration of this. Mr. Dolmetch, who has done so much toward reviving an interest in early musical forms and has reintroduced the harpsichord, has set down in musical notation the inflections of the speaking voice in rendering in this way a little poem beginning “Impetuous heart, be still, be still!” from Yeats' “Countess Cathleen.” The effect, even when picked out by an amateur with no better teacher than the printed word, is truly magical.

One could hardly blame Mr. Yeats for the following amusing incident, even if by chance it were true, from George Moore's “Hail and Farewell.” Moore is speaking of a rehearsal of “Countess Cathleen” in the very early days of the Irish theater. . . . “He had come to tell me that Yeats had that morning tied up rehearsal, and was explaining his method of speaking verse to the actors, while the lady in the green cloak gave illustration of it on a psalter. . . . In a fine rage I started out of my seat crying, ‘Edward, run, and be in time to catch that cab going by!’ He did this, and on the way to the Strand indignation boiled too fiercely to hear anything until the words ‘quarter tones’ struck my ear. ‘Lord save us! Quarter tones! Why, he can't tell a high note from a low one!’ And leaving to Edward the business of paying the cab, I hurried through the passage and into the theater, seeking till I found Yeats behind some scenery in the act of explanation to the mummery, whilst the lady in the green cloak, seated on the ground, plucked the wires, muttering the line, ‘Cover it up with a lonely tune.’ And all this going on while mummery were wanted on the stage, and while an experienced actress walked to and fro like a pantheress.” . . .

In America the movement toward restoring the value of the sound element in poetry has taken a slightly different turn. Instead of deliberately attempting to restore an earlier form, our poets, who have little or no wealth of tradition behind them, have turned toward creating a new one. Foremost in this movement is Nicholas Vachel Lindsay. When his poem “General William Booth enters into Heaven” first appeared in Poetry, nearly three years ago, readers were startled almost as much by his stage directions, printed at the side of the poem (To be sung to the tune of The Blood of the Lamb with indicated instruments. Banjo, grand chorus, tambourines, all instruments in full blast, etc.) as by the striking content of the poem itself. But since then Mr. Lindsay has proved that these directions represented an original and really valuable meth-



Recent Snapshot of George Sterling

od of presenting poetry. His method, instead of being lyrical like the Irish revival, is essentially dramatic. He sometimes chants, sometimes almost sings, at times imitates the “train-caller in a Union Depot,” and again drops his voice to a sibilant whisper. Yet there is in it nothing of the hot sentimentality, the nerve-racking intensity, in which most “professional readers” of poetry indulge, and which causes a mere poet to squirm in agony while the reading is in progress.

Opinions on Mr. Lindsay's reading necessarily differ. Floyd Dell, who was literary editor of the Chicago Evening Post in the days when that paper's Friday Literary Review was a real inspiration and who now edits “The Masses,” said of Lindsay's recitation, “Here is Homer chanting to the Greeks!” Amy Lowell, the Boston poet and adapter of polyphonic prose, said of him, “Here is a white negro minstrel!” Lindsay himself would probably say that his readings were a little of both. Indeed, he has said something of the sort in a note which he wrote to accompany a group of his “poems to be chanted.” Here is part of it:

“Mr. Yeats asked me recently in Chicago, ‘What are we going to do to restore the primitive singing of poetry?’ I find what Mr. Yeats means by ‘the primitive singing of poetry’ in Professor Edward Bliss Reed's new volume on The English Lyric. He says in his chapter on the definition of the lyric: ‘With the Greeks “song” was an all-embracing term. It included the crooning of the nurse to the child . . . the half-sung chant of the mower or sailor . . . the formal ode sung by the poet. In all Greek lyrics, even in the choral odes, music was the handmaid of verse. . . . The poet himself composed the accompaniment. Euripides was censured because Iophon had assisted him in the musical setting of some of his dramas.’ Here is pictured a type of Greek word which survives in American vaudeville, where every line may be two-thirds spoken and one-third sung, the entire rendering, musical and elocutionary, depending upon the improvising power and sure instinct of the performer. I respectfully submit these poems as experiments in which I endeavor to carry this vaudeville form back toward the old Greek precedent of the half-chanted lyric. In this case the one-third of music must be added by the instinct of the reader. He must be Iophon. And he may easily be Iophon if he brings to bear upon the piece what might be called the higher vaudeville imagination.” . . .

There can be no doubt that this movement which Yeats, Lindsay and the others are fathering, to bring poetry back to the audience chamber and the market place, and through them to the people, is a most valuable movement. More and more, contemporary poetry is tending in spirit away from the refined subtleties of aristocracy and toward a broader, simpler and a more genuine democracy. This it is doing in spirit and in form. It is not too much to hope that this larger tendency, of which the primitive chanting of poetry is a part, will lead us ultimately nearer to the supreme goal of the lovers of the art, the day when to the people at large as to the educated few, poetry shall be as much a part of common life as is our daily bread.

\* \* \*

### “The New World”

In “The New World” Witter Bynner has come into his own. His earlier volumes, “An Ode to Harvard,” “Tiger, a drama,” and “The Little King” were interesting, virile and promising. In this volume the promise is fulfilled. Bynner is a great poet. It is impossible

for me to speak of this book without a feeling of reverence. It is so beautiful, it is so filled with passionate idealism, it is so expressive of all that is best and truest in modern thinking, that it seems almost an impertinence to sit in judgment on it, even to say, “This is the soul of what is best in America.” The great danger in a book of poetry of this sort, a book that carries so crystal clear a spiritual message, is the danger of losing the art for the message, of loading the vehicle with more than it can carry, and forgetting that a work must be a poem first, before it can be a sermon. But this danger Mr. Bynner has avoided with consummate skill. It is always beautiful, always a poem. “The New World” is a little book which can be read in half an hour, and will not be forgotten in a lifetime.

\* \* \*

One advantage that has accrued to us from the great war, is the increased knowledge and understanding which we have learned to feel for the Belgian and French poets. Translations and appreciations, particularly of the Belgians, are appearing constantly. Three interesting volumes of this sort have recently been issued by John Lane and Co. “Poems of Emile Verhaeren, translated by Alma Strettell,” “Belgian Poems, by Emile Cammaerts, translated by Tita Brand-Cammaerts,” and “War Poems,” by Lord Curzon of Kedleston. Lord Curzon's book includes the originals, which are war poems in many languages, even classical Greek, by very varied authors, and beside them the translations.

\* \* \*

Marguerite Wilkinson, whose work both as poet and as lecturer is well known in Los Angeles, has just issued from her home in Coronado Beach a drama in blank verse called “The Passing of Mars, A Modern Morality Play.” It is an interesting adaptation of an old form to modern thought content, written with virility and clear insight. It ought to play well. And there are spots in it that rise to excellent poetry.

\* \* \*

The accompanying casual picture of George Sterling is from a snap-shot that Jack London took of him at the Bohemian Club “Jinks,” recently. Behind him is the swimming pool of that august assembly. Mr. Sterling is not, as might be supposed, preparing to fight the world, but was snapped at the unguarded moment when he was taking his hands out of his pocket, in order to “look handsome.” It must be pleasing to California that one of her sons who has acquired national fame cannot be won away from her even by the charms of Greenwich Village.

\* \* \*

Don Marquis, the witty young southerner who writes “A Glimpse in Passing” in the Outlook, has this choice bit in the last issue: “The satyrs have chased all the shrill nymphs away and gone stamping into oblivion themselves. There are more squirrels than fairies, and not many of either; there are no witches any more except in the remoter, unpronounceable parishes of Louisiana; Canada has abandoned her werewolves and they are perishing of exposure to scepticism. In Ireland, it is true, a few leprechauns still exist, but they are, for the most part, tame leprechauns, trained leprechauns; followers, pensioners, of the neo-Celtic poets. I understand that W. B. Yeats makes his leprechaun wait on the table, clean the boots, and answer the doorbell; Lady Gregory organizes annual expeditions and hunts the remnant of them down in the bogs and hills and takes them to Dublin and uses them as scene-shifters; George Moore never had any leprechaun—he tried to believe in them no doubt, but no leprechaun could ever make himself believe in George Moore; James Stephens alone knows how and where to find them free and imperially bearded, and has the wit to leave them their whiskers and their liberty.”

\* \* \*

Apropos of James Stephens, it has been definitely proved by the publication of his second book of verse, “Songs from the Clay,” that he is much more of a poet in prose than in verse. In his prose he is inimitable, perfection itself; in his poetry he has not found himself; he seems always out of his medium. None the less, “Songs from the Clay” contains some delightful bits. This, for instance:

#### The Snare

I hear a sudden cry of pain!  
There is a rabbit in a snare:  
Now I hear the cry again,  
But I cannot tell from where.

But I cannot tell from where  
He is calling out for aid;  
Crying on the frightened air,  
Making everything afraid.

Making everything afraid,  
Wrinkling up his little face,  
As he cries again for aid;  
And I cannot find the place!

And I cannot find the place  
Where his paw is in the snare:  
Little one! Oh, little one!  
I am searching everywhere.

#### Dr. McBride's Tart Letter

Answering the recent statement by a correspondent of the North American Review that America is becoming pro-German, Dr. J. H. McBride of Pasadena in the October issue of that periodical has a strong letter declaring that such is not the condition in California and not, so far as he can ascertain from tourists, in the middle west. Dr. McBride waxes rather torrid in his suggestions of what the first correspondent might have done had he immigrated from England to Germany, instead of coming to America and says that the Turks, in their slaughtering of Armenians, are taking a leaf out of the history of the German occupation of Belgium.



## GOTHAM LITERATURE, HOSIERY, DRAMA

By Randolph Bartlett

RECENTLY, a friend of mine who likewise is engaged in the indoor sport of trying to fool the magazine editors into thinking that his writings are worthy of publication, received with a rejected manuscript a note from the editor of one of the best known popular groups of monthlies, stating that the theme of the story was unpleasant. Now, my friend is something of a philosopher, who "takes the lean with the fat" with the best of grace, smiling at his failures to land and not growing pompous over his successes. But this note rankled, and while the fit was still upon him he indited a letter to the editor in question which, I think, is worthy of a place alongside Andrew Lang's "How to Fail in Literature," and might be entitled "How to Fail as an Editor," for it is common gossip in magazine circles that the particular group of which this editor is the presiding genius has been going backward in circulation in the last year or so. But here is the letter itself, a copy of which my brother writer kept and is permitting me to pass on to you so that it will not sink into the Lethe of the editorial basket:

"I have received back from your office one of my manuscripts, with a letter, purporting to be signed by you, stating that 'this story has a very unpleasant theme.' It is entirely possible that you neither saw the manuscript, nor had anything to do with the letter, and likewise never will see these few remarks, but the unities, doubtless, will be observed, for in like manner this may gravitate to the person who delivered judgment in the oracular manner mentioned. For I have noted that the motto of the New York editor, is 'Don't do anything you can deputize.' Considering that not less than fifty per cent of the population is writing fiction, he is hardly to be blamed, but the practice is carried to extreme; as when, in one case, I called to thank an editor for certain kind things he had written to me, and a subeditor, as I learned later, impersonated him and accepted the gratitude graciously; and as in the present instance, the editor seems to have deputized some one to do his thinking for him.

"Concerning your indictment that this story has an unpleasant theme, it may be a true bill, for the theme, as stated at the top of the first page, in order to provide a semaphore to save the lives of all whose trains of thought are derailed by such ideas, was Oscar Wilde's two lines,

For he who lives more lives than one  
More deaths than one must die.

Hence, as it is the theme to which you object, I take it that if 'The Ballade of Reading Gaol' had been submitted to you, you would have sent it back with a neatly typewritten letter, objecting to its unpleasantness. As filial ingratitude likewise plays a part in the story, it is fair to assume that you would have sent 'Lear' back to Shakespeare asking him to brighten it up a bit. You would have had a soul-struggle over Dickens, because there are usually laughs from time to time, even though the themes are unpleasant, but you could hardly accept anything but the 'Pickwick Papers' without infringing your rule to 'write pleasantly (as to theme) please.'

"For the editor who insists that all his contributors shall employ pleasant themes begins soon to turn out a magazine which has all the characteristics of the photographs from the studios of those camera manipulators who invariably say, 'Look pleasant, please.' You syrup-feed your audience, until it turns for relief to publications which are almost nauseating.

"I would like, briefly, to examine the 'unpleasantness' of this theme of mine, from which you were guarding your delicate readers. A pampered girl achieves sudden stage success, and her new life is so far removed from the old that it seems 'a thing apart,' and so she disowns her parents, but when the inevitable disaster comes, she finds the realities of life not in the tinsel, but in a return to her beginnings. It is not a new idea, it is badly written, it is too long, it is not long enough, it contains a split infinitive, it is not in English but a jargon of provincialisms, the type-writing is bad and the paper cheap and shoddy, all words of more than two syllables are misspelled, and the punctuation is abominable. These points you overlooked, finding the chief fault in the 'unpleasantness of the theme.' What is a pleasant theme? One in which a simpering girl and a callow youth wander for several thousand words through a goo of amour to a bridal feast? Is it only the pleasant theme which is pleasant reading? What would you do with Stevenson's 'A Lodging for the Night?' Or Ibsen? Or Strindberg? Or most of Maeterlinck? Or all of Hauptmann? Or Hugo? Or Synge? Or Shelley? But why multiply examples? The point is simply this—that as between the writers of pleasant themes, and those who have dealt with what you would call unpleasant, the former have made the greatest places for themselves in literature. And, furthermore, I submit that, since my heroine found a philosophical solution of her problem, the theme's unpleasantness does not leave it open to a charge of pessimism. The point is, that only from the storms of life are the lessons of life to be learned.

"Since, as I have stated, this letter probably never will reach you, personally, it goes to show that I am at least an ardent practitioner of self-expression, does it not? For, bless your dear old heart, if I wrote a letter this long every time I received a manuscript back from an editor, I would starve to death. I don't mind getting them back. I rather like it. I have such a poor opinion of most of the stuff that is published these days that I feel humiliated when any but one or two magazines accept anything of mine. But this happens so rarely that it is not depressing. I can still look at the constantly increasing collection of manuscripts that have traversed the magazine alphabet from Argosy to Youngs with but slight pauses between trips, and regard myself as another of those unrecognized geniuses whose trunk, after he dies, will be found a veritable treasure house of masterpieces. My friends will then

praise me, saying, 'He never landed a story in Life's contest,' and then they will erect a granite shaft over my bones, and inscribe thereon:

'He Did His Best to Wipe Out the Postal Deficit.'

Of course, the opportunity for a pat retort was too obvious for the editor to ignore. So, in a day or so, he replied:

"Your letters are better than your stories. I will forgive you for both, if you will send me a story I can use. Remember, the postal deficit last year was the largest in history. Do not despair; I have my troubles too."

So ends the little passage at arms, but I am inclined to think that the editor came off a little the worse, as he could only find his reply in an evasion of the point, which is a serious one and worthy of thoughtful consideration on the part of editors generally. There has sprung up in this country a great army of writers of superficial romance and romantic melodrama. The Curtis, Street & Smith and Munsey publications are fair samples of the product of this flood of tinsel literature. But it is interesting to note that a magazine with the banal name of "Snappy Stories," started a year or two ago, has made such a success that now it is published twice a month, and is passing the older popular priced magazines by leaps and bounds. Similarly, La Parisienne, born this year, is overhauling its competitors one after another. These publications are devoted to what may be called, generally speaking, "unpleasant themes," and seem to indicate that the public is not to be satisfied forever with the highly diluted syrup which has been spooned out to it for years.

\* \* \*

With the arrival of October, Fifth Avenue is becoming quite a busy thoroughfare again. I must say that I am interested in the extensive displays of hosiery. I do not mean in the shop windows. The dictum this year seems to be that skirts need not come below the mezzanine landing. So if milady is proud of her—her—er—hosiery, and considers it sufficiently attractive to warrant being displayed, she exposes from two to three inches of it above her boot-tops, or where the tops of her boots would come. For be it known, there are many whose pride in their handsome—er—hosiery is so inordinate that they do not wear high boots, to conceal all that expanse of gay silken fabric, but use instead the lowest of pumps, that the scenery may not only be attractive but extensive. These gymnasium skirts, of course, are suited only to short and slim damsels, and when a tall one occasionally is seen to adopt the mode, the result is startling, to say the least, suggesting an ostrich in a ballet costume. I am not an expert on fashions. I may be several years behind the times in this comment. I speak merely of impressions received in a ride down Fifth Avenue on a bus. I shall take the ride again.

\* \* \*

Ichabod! With what a fanfare did the promoters of the New Theater announce their plans, not so many years ago! It was to be the home of all that was modern and esthetic in the drama movement, of which so much was heard then, and so little now. The failure was epic, the only consolation being that the gentlemen who financed the ambitious project could well afford to lose the money. Now the magnificent theater has been taken over by Ned Wayburn, who has installed a spectacle which he calls "Town Topics," and he advertises the theater as "the only continental music hall in America." The last point in the descent has just been reached. A vote is being taken among the patrons to decide whether or not smoking shall be permitted.

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There is now going the rounds of the newspapers a delicious news item from the Ohio State Journal, comment on which would be an attempt to paint the lily. Here it is: "Felicitations are being heaped upon Mr. Thomas Thomas, the prominent choirmaster of Moriah, who won first prize for choirmastering at the recent Sunday School saengerfest in Moriah, the first prize being a pair of overalls. Mr. Thomas, who is a man of an eminently practical turn of mind, and who had feared a book of poems, was greatly pleased with the form taken by the prize, and it was with an inconsiderable difficulty that he was restrained from trying it on, right there before them all."

New York, October 5, 1915.

## Ruth Comfort Mitchell's Strong Poem

That is a tremendously forcible poem which the talented Los Angeles girl, Ruth Comfort Mitchell, has in this month's Century. Entitled "The Night Court" it shows, with vividness and directness, insight into a concrete instance of city night life. The author, who was recently married and went to New York to live, has made distinct advances in her literary work in the last two years.

## Collins-Campbell Outings

E. Rufus Collins, managing editor of the Herald, has returned in sartorial splendor from a two weeks' vacation which he insists he passed, mainly, in cutting his lawn, thereby presenting to members of his staff the mathematical problem of figuring how a man can save enough by running a mower over his own grass plot for two weeks to obtain such raiment as that which makes their chief resplendent. Their supposition is that the lawn mower must be worn out. With Collins back at his desk, Jack Campbell, assistant managing editor, has taken his family to his old haunts at San Francisco for a short vacation. Jack may be said to have been born to the newspaper game. His friends tell me that on the day of his accouchement his father, Judge Campbell, at that time one of the leading lights of the San Francisco bar, won an important law suit for the Chronicle, a victory so momentous that as a mark of appreciation the De Youngs presented the judge with a valuable gold watch which his son, Jack, now carries. When in the north Mr. and Mrs. Campbell will celebrate their sixth wedding anniversary.



## Harry Belcher's Story Telling Genius

Than Harry Belcher the able manager of the rental bureau of Robert A. Rowan & Co., a better story teller I do not know. His specialty is character studies of the foreign Hebrew element on the East Side, with which interesting customers Harry has had many experiences both in his present capacity and as claim agent of the Southern Pacific railroad. He is an inimitable mimic and his knowledge of the human nature to be met on the East Side among the people who have to struggle so hard for a living is extensive. The Perl-mutter stories have nothing on Harry Belcher and if he would capitalize his encounters what a rare book would result. One of his many experiences as a claim agent let me recount. A certain jobbing house was so persistent in filing claims for lost goods, usually four or five pairs of shoes on each shipment, that Harry's chief was forced to suspect the good faith of the consignee. As the house was a profitable customer it was necessary to proceed with great caution and to make no move until they had the "goods" on the complainants. A shipment from Boston was opened at the freight depot and its contents carefully inventoried. Two detectives followed the truck to the jobbing house, not leaving the cases until they were receipted for by the shipping clerk. Promptly came a damage claim for five pairs. Harry was dispatched to settle the case in such a way as not to lose the shipper. With him he carried a bunch of prior claims, perhaps, thirty in all. The junior partner received him.

"Too bad," remarked the jobber. "Of we don't quid hafing these losses we'll haf to roudé our goods different, aind it?"

Harry hoped not. By the way, it was certain that the thief was inside the building. Harry rapidly explained the reason. Quick as lightning the shipper rose to the situation.

"We discharged a man today for thieving. I bed that's the one who's been taking the shoes."

"What's his name? We'll get the police after him."

"I don't know. My pardner attends to that."

"Where's your partner?"

"He's gone to San Francisco."

"When?"

"Today."

"But the train doesn't leave until 3 o'clock."

"O, he wend by boad."

Harry was cornered. It was Wednesday and the Santa Rosa was scheduled for that date. But he knew he had won his case.

Pulling out the bundle of claims he asked the junior partner to write a release of all demands for shortages. With alacrity the jobber complied. "Now," said Harry, "I want you to sign an agreement to use our road exclusively for two years on your freight business."

O, no he couldn't. His partner would not consent. He might for a year, perhaps.

Harry persisted, but the "junior" was equally stubborn and, satisfied with his victory, the claim agent agreed to the compromise and carried off the written contract.

"Curiously enough," commented Harry, "we have been good friends ever since and I now handle his rentals for him."

## Joe Sartori's Maiden Speech

If that was Joe Sartori's maiden speech, which members of the Los Angeles Realty Board and their guests heard last Saturday at the Alexandria, what time Hon. Myron T. Herrick was being toasted, it was remarkably free from hesitation and entirely devoid of banalities. As chairman of the day Joe introduced Mr. Herrick in felicitous style even if he did embarrass the guest of honor by referring to his presidential aspirations. However, a business-man politician of the former governor's experience is not easily frustrated, I fancy. My esteemed colleague from Des Moines, Iowa, Hon. Lafayette Young, made a tremendous bit by his pithy little address, his witty sallies convulsing the banqueters. President Mines of the Realty Board and Secretary Phil Wilson are to be congratulated on the great success of these monthly semi-public dinners.

## Expert on Fertilizers and Dominoes

Col. William Pennypacker Reid—"Bill" Reid to his intimates—is said to be an authority on field fertilizing, his studies of nitrogenous principles having occupied much of his leisure time in the last decade. Col. Reid is also an expert in the game of dominoes and an anxious enquirer into the original of the phrase "all the world loves a lover." At a dinner party recently, in a lull of conversation at table, this proverbial expression broke the silence. It proved to emanate from Col. Reid, who was busily engaged in expatiating on this theme to a charming ingenue, who appeared to doubt the statement. Col. Reid, I hasten to add, is a bachelor, handsome and eligible.

## In the Methodist Fold

At their annual Southern California conference, held in San Diego this week, the Methodists displayed their customary wise discrimination in selecting the leaders of the church in this vicinity as delegates to the quadrennial conference to be held next year at Saratoga, N. Y. The delegates chosen by the conference were



Dr. George F. Bovard, president of the University of Southern California, Dr. C. E. Locke, Dr. Matt S. Hughes, Dr. John Oliver, Dr. Alfred Inwood, Dr. F. M. Larkin and Dr. E. P. Ryland. By the way, I wonder whether the Methodist church has officially abandoned or simply ignores its old five year, or was it three year, limitation of service with one church. Dr. Locke has been with the Los Angeles First Church since 1908 and Dr. Hughes has been with the First Church of Pasadena even longer. In the latter case it has been thought that each quadrennial Methodist conference would make Dr. Hughes a bishop, but the Pasadena clergyman is handicapped by having a brother who has been so honored and the Methodists do not seem to favor too many bishops in one family.

#### What Lieut. Yates Found

This week I had a talk with Lieut. Yates of the submarine branch of Uncle Sam's navy, who has been stationed at Honolulu for several months, where he was in command of F-2, sister boat of the ill-fated F-4, which found a grave for its crew in the deeps off Honolulu. Lieut. Yates was the first man to enter the shell of F-4 after the submarine was raised and towed in to shore. He expresses the belief that death came to the crew speedily, probably within fifteen minutes after the trouble in the battery developed. This drove the men aft where a bad leak quickly resulted in the flooding of the interior. There was, consequently, no time to prepare any messages, no opportunity to write farewells of any sort. This explains the absence of a line of "copy" tending to throw light on the disaster. The commander of F-4 was a close friend of Lieut. Yates; they were at a party together the night before the boat went to the bottom of the ocean. Mr. Yates is here on leave. His parents live at Long Beach.

#### Rob Wagner as a Story Teller

In the current issue of the Saturday Evening Post I find the first installment of Rob Wagner's entertaining story, or shall I say article, entitled "A Film Favorite." Rob has cleverly represented himself as one of those individuals who through desire to see themselves in the movies go through all the harrowing experiences of "extra men" in order to gratify their ambitions. So realistically is it written that few readers, even when told, will believe that the author is the well-known artist and high school instructor. With its scene laid in this city, Los Angeles must from this story again realize how great an advertising asset is the film industry. From Charlie Van Loan and other fortunate contributors to the Post I have learned that appearance in that magazine is sure to bring scores of invitations from other publications to budding authors, so I foresee that Rob Wagner's second act may prove the more important—to his purse.

#### "One" on the Literary Digest

That the Atlantic ocean washes the west coast of California is the authoritative information I derive from a study of a map in the Literary Digest of recent issue, showing "How we Guard the Border." This will be comforting information for the nervous ones of Southern California who are constantly fearing a Japanese invasion. With California so conveniently situated on the same ocean which has our largest fleet, it will be, doubtless, but a short, easy cruise, without the necessity of using the canal, for the war vessels to come to our defense. The line beneath this interesting map informs seekers for light that "the stars show where United States troops are stationed along the line from Brownsville to San Diego. The soldiers are, of course, likely to be shifted from time to time to meet emergencies." Was it an emergency which caused the shift in geography?

#### Daphne Forman's Personal Triumph

Few of those in the fashionable audience which was present Monday night at the Mason when Ruth St. Denis, in connection with the opening of her own season, introduced six local girls who are to accompany her on her trip, realized that the slight, graceful "Daphne" Forman whose nimbleness lent verity to her lively dragon-fly dance, is the same Pasadena society girl by whose terrible accident in New York her friends were so saddened four years ago. Miss Forman, who was at that time in the east to study dancing, in which she has long been deeply interested, had the misfortune to fall from a third story window, through the glass roof of a swimming plunge upon the side of which she dropped, receiving such injuries that for a time her life hung in the balance. Undaunted, the girl made her fight not merely for life but for all that she had expected life to hold for her, before her accident, and how great a victory has been hers was manifested by her individual triumph Monday night. Miss Forman, whose home is in South Pasadena, is a niece of Miss Mary L. Jones, one time city librarian of Los Angeles and now county librarian. Incidentally, Miss Forman's first name is—well, it is not "Daphne." I believe her pet name, among her intimate associates, is "Toodles."

#### Where Evening Dress is Not Popular

At a theatrical performance this week I chanced to see Otheman Stevens wearing evening dress, an honor he seldom confers on any production. There is a story current in newspaper circles that Otheman once was extremely punctilious in this regard, but a lesson he learned at the time the old Van Nuys Broadway Hotel burned years ago made him shy of exposing his finery. On the night of that fire Stevens and Charles Dudley, then a cub reporter on the Examiner and now its efficient Pasadena correspondent, had been, in full dress, attending a banquet. They returned to the office at 1 a. m. to find the city editor of the time tearing his hair, as well he might since most of his force had gone home and only a block away guests of a burning hotel were being carried down ladders by gallant firefighters. Without ado Stevens and Dudley were hustled off to

cover the fire, where two perfectly good dress suits perished while the wearers were interviewing the saved. I believe in point of enlistment these two men are the oldest settlers on the local Hearst pay roll. Otheman came here from San Francisco when the Examiner was started and just a week later Dudley was hired. The latter, however, was off the Examiner for five years or more, serving a part of that time as Pasadena correspondent of the Times, from which he received what may be, salary considered, called a promotion back to the Examiner, from the front page of which his pictures of Pasadena society frequently smile.

#### Switching Newspaper Men in the North

Newspaper changes galore in San Francisco within the last week or two have brought out one fact I am glad to note, that the northern publishers seem disposed to reward deserving local men rather than import outsiders for positions of trust. Edmond Coblenz, I see, has left the Call for his old love, the Examiner, where he is to be assistant to Managing Editor Justin McGrath. When "Cobby" went to the Call, at the time Frank W. Kellogg took charge as publisher, it was generally understood the move was to be for but a short time. He is succeeded as managing editor of the evening sheet by R. R. Hiestand, lately assistant managing editor of the Chronicle. Karl M. Anderson, popular Sunday editor of the Chronicle, is now occupying Hiestand's old shoes as assistant to Managing Editor John P. Young of that paper. He leaves the Chronicle bureau at the exposition, where he has had one of the most desirable assignments in California, ever since the big show opened.

#### Tom Lewis' Rise to Fame

One of the most rapid advancements ever known in newspaper circles in Los Angeles has been that of Tom Lewis, who is now managing editor of the same paper upon which he was, a year ago, a telegraph operator. What paper? Now, what is the use of spoiling a good success story like that? Well, if the bitter truth must be known it is the Record. But even at that the rise of Tom Lewis has been phenomenal. From United Press operator of the Record, Lewis was moved up to sporting editor and then took a flying jump into the managing editorship of the local Scripps sheet. He it is, I presume, who is responsible for the great wear and tear upon the Record's largest wood-type at intervals in the last few weeks, as like most new men in a position of the kind he is, apparently, not sure enough of his ground to stick to one policy for longer than a few days at a time.

#### Six Months' Armistice Called

Peace negotiations between Mr. Earl and the general, albeit they are conducted with great secrecy, evidently have not been abandoned for I see that Edwin has asked and been granted a postponement until April 12 of the trial of his suit for \$125,000 against the Times. Six months will allow for a deal of dickering, but I opine that it will require longer than that before we are morally uplifted by another spectacle of reconciliation akin to that of last week when the owners of the Examiner and the Tribune publicly embraced, in print. The dispute between the Times and Earl grew out of an article in the former regarding the consolidation of the Express and Tribune. If I remember aright it was then that the Times called the Tribune a carbon copy of the Express, omitting to state the obvious truth that both are merely carbon copies of Brother Earl's political vagaries.

#### Eddie Foy Comes High

Now comes Eddie Foy, who deposeth and saith that not all reported motion picture salaries are mere press agent flubdub. Following what he is inclined to regard as at least a lack of consideration on the part of the Keystone Film Company in "tying a can on him," the comedian has opened what he promises shall be a continuous performance in the superior court, by the filing of weekly suits for \$2,000 for wages of each seven days. Whether the suit is on behalf of the entire Foy family, including the seven performing children, or for Eddie alone is not disclosed by the public prints. Foy's loudest complaint seems to be that the Keystone people will not even pay the transportation of himself and family back to New York. Can it be that the movie magnates are discovering what the public has long suspected, that motion picture actors, trained throughout practically their entire careers for picture work, are better screen actors than are the stars who are coaxed from the legitimate stage by fancy figures?

#### Wheeler Scores Frederickson

Those acrimonious remarks of Councilman Wheeler in which he is said to have declared that if Judge Frederickson would "play less golf and pay more attention to the police court he would be better off" remind me that the judge is not only one of the most successful golfers of the Los Angeles Country Club, but likewise one of the most eccentric. His greatest peculiarity is that he always carries his own clubs, never having been known to hire a caddy. Far be it from me to insinuate that this is from motives of economy, rather let us say it is merely a manifestation of individuality. Judge Frederickson still sticks to knickerbockers when indulging in his favorite pastime but fancy socks do not accompany them. He was the winner of the President's cup at the Los Angeles Club this summer.

#### Electrical Railway Men as Guests

These are busy days for General Manager J. McMillan of the Pacific Electric, who, as chairman for the Southern California committee of entertainment, is directing preparations for the reception of members of the American Electric Railway Association, who will arrive in Los Angeles next Tuesday following the close of their national convention in San Francisco. Special trains will bring representatives of 37,000 miles

of electric railway. Practically every electrical concern in Southern California, I understand, has joined in the preparation of a program which will take care of the visitors from the time they cross the Tehachapi until they leave the state. It includes a day at Universal City, a day at Catalina, and a day at Coronado, with visits to the United States aviation fields, the San Diego exposition and Tia Juana. At the motion picture city there will be a Spanish barbecue and the evening of the same day, October 12, a ball will be given in honor of the visitors at the Maryland in Pasadena. Assistant General Manager C. A. Henderson of the Los Angeles Railway, has arranged to extend the privileges of all clubs in the city and vicinity to the railway men.

#### Would Honor Moving Picture Pioneer

Proposals to erect a shaft in Los Angeles to the memory of Francis Boggs as the pioneer of the motion picture production business in California have raised a storm of protest in several directions, I understand, the Selig Polyscope Company, which Boggs represented, having gone so far as to issue a statement to the effect that Col. W. N. Selig really is the pioneer of the industry on the Pacific coast. In the current number of Willie Wing's Script, Hobart Bosworth, in urging a memorial to Francis Boggs, gives full credit to Col. Selig for backing Boggs in bringing the first movie company to California. In speaking of Boggs, Bosworth says: "I need not enlarge upon his value to this state, for everything written about us as assets, from the salaries we spend, the clothes and autos we buy, to the tremendous value we have as an advertising medium for California and particularly Los Angeles, refers to him who began it all. Here are facts for you, that can be verified by many. Mr. Boggs filmed the first scenes ever made on the Pacific coast. He came here from Chicago and used La Jolla to secure scenes for Monte Cristo. This was more than eight years ago. He brought a Selig company here in about April, 1909, and took a small building and lot on Olive near Eighth street. The moving picture and other industries which have benefited through them could not honor a nobler man. It is time they were reminded of it. In honoring Mr. Boggs they would honor themselves, and it is fitting that the thing he did should be recorded, for he made history when he took that little studio on Olive street."

#### THE PLACID IMAGIST

(With abject apologies to Dante Gabriel Rossetti)

The placid Imagist looked out  
From the closed bars at even;  
The asylum she was quartered in  
She'd figured out was Heaven;  
She had a pencil, and wrote down  
"Come seven, come eleven."

Her robe of hybrid tatters was  
Fantastic and forlorn;  
And ever and anon she sipped  
A modest nip of "corn";  
And she was writing poetry  
She was? Yes! "In a horn!"

Herseemed she scarce had been a day  
One of those choristers,  
Whose mongrel ululations weird  
Such raucous discord stirs;  
The "bug-house" was not yet quite gone  
From that dazed look of hers.

It was the ramparts wide of Bosh  
That she was standing on;  
The mooning bats-in-belfry tower  
By the castle of Bull-Con;  
That castle in the air they build  
When sanity is gone.

It lies in "Jub-Jub" lands afar  
Where darkness draws the latch;  
Where Lewis Carroll's "slithy toves"  
The "frabjous" warriors catch;  
The regions of the "Tum-Tum tree"  
And "frumious bandersnatch."

Heard hardly, some of her new friends  
Concocted chopped-off  
As crude and as unmusical  
As where a hearth-stone shines,  
And stretched beside its ruddy blaze  
A dreaming fox-hound whines.

From that fixed place she stood and saw  
A rift the shadows pierce;  
And shuddered as she thought she marked  
The shade of Ambrose Bierce,  
As though he read her "dope" and said,  
"Bismillah! this is fierce!"

"I wish that fame would come to me  
However brief," she said!  
"Although my verse is deadly dull  
And heavy as pig lead,"  
She took another dram and sighed  
"Gee-whillikins! my head!"

She gazed and listened, then remarked  
"Men stand for any 'guff,'  
And it will be an easy task  
To print my awful stuff;  
And though I've but a small 'four-flush'  
I think I'll run the 'bluff!'"

She saw me then, and winked her eye,  
I know! I felt her wink;  
And then she thought a sort of thought,  
I seemed to hear her think;  
And having nothing more to do  
I went and bought a drink.

—ERNEST McGAFFEY



# Sixth Annual Exhibition of the California



"Lois," by C. P. Townsley



"Evening Light," by Gardner Symons



"Mrs. Otto S. Houston," by W. V. Cahill

MAXIMS teach that history repeats itself. This has been true of past California Art Club exhibitions. The sixth annual event, however, interprets a new phase—individual thought. There is more individuality exposed in composition, in technic and in the general application. Considered as a unit, however, one cannot say that it is so excellent as that of last year. The spirit of distinction is lacking. One is keenly reminded in this connection of Helena Dunlap's, Detlef Sammann's, William Silva's exceptional canvases. None of these artists is represented and one misses the spirit of their work from the walls.

Canvases presented are more definite in that greater certainty is exhibited in the stroke and plein air development has taken a stride forward. There is also greater sincerity in the evolution of the theme selected. They have been created on sounder fundamentals and depict many of the finer qualities found in the modern school. I draw this conclusion from such canvases as William Wendt's "Mountain and Meadow," Henriette Shore's "Mother and Child," Carl Oscar Borg's "Egyptian Evening" and "The Flight into Egypt," Hanson Puthoff's "Spring Showers," Cora Cowan's "Swan and Shadows," Anne M. Bremer's "Yellow and Bronze," Meta S. Cressey's "Still Life," C. P. Townsley's "Lois" and last, but not least, Gardner Symons' splendid shore marine "Evening Light." Mr. Symons, Mr. Wendt and Carl Oscar Borg have won international fame.

First impressions are vital. Therefore, the club was fortunate in having the aid of Gardner Symons in the hanging arrangements. Especially, is the effect of the single line to be commended. His excellent judgment is demonstrated at every angle. Think what would have happened had Donna Schuster's brilliant color scheme been placed in juxtaposition with Helen Blum's portrait or Henriette Shore's "Little Girls" beside Anne M. Bremer's "Yellow and Bronze." It might have been so. It has been noted before and perhaps few would have detected the difference. At this time one instantly becomes conscious of the taste and discretion exercised in the placement of the canvases.

As usual, there is dissatisfaction with the judgment of the jury. I am told that many good canvases were rejected, but, on the other hand, I am also informed that so interested were these artists, that, finding a certain painter had not selected one of his representative canvases they sent out and hunted one up. A feature which gave me considerable pleasure is the simplicity of the settings provided. No chariot wagon gewgaws are visible. Straight, dignified lines characterize all framing elements. If artists would only realize how important this factor is in the consideration of their canvases as a whole they would give the subject more attention and regard.

So much for generalities. Now to digest the elements or component parts of the exhibition: The first thought in this direction is, what strides toward a more vital development have been made during the year? In this analysis one must

of necessity be guided by past performances, as they relate to values in the ensemble. Heretofore, the impression gained was of a heterogeneous gathering without force or direction. The present showing exhibits a turn about and much for the better. The crudities are disappearing and saner, sincerer effort is apparent. What can this lead to? The possibilities are so vast. I feel confident only toward good. We are on the right road and will have still greater successes. It is not a matter of the next year or two—but of many years to come and will mean that painters hereabouts must work more diligently and more consciously in our splendid environment. I don't mean to infer that we have reached even a beginning of excellence, but that we are looking toward the first step on the way. Opportunity waits here as in few places in the world. Conditions are attuned and vibrations such as to make the rendering and development of the finest in man possible. Here is where the true spirit of an American art can be evolved. In fact, authoritative statements have already suggested that this far end of the country might produce artists who would depict distinctly American canvases.

One glance at the purely French, Italian, German or English canvases visualizes its school of production. What school have we? I speak in the larger term of American art. Our artists use the foreign technic, at least the majority do, and the borrowed palette as their first incentive and do not depart from such. Ask ten in a hundred painters and the average one will tell you he has not changed palettes these many years. In the plastic arts we are far ahead in the subtlety of vision and expression and why not in canvas development? It only means, as Mr. Pages so wisely said in these columns several weeks since, "these artists must put on blinkers and place cotton in their ears—then go ahead." I have the sculpture of the northern Exposition in mind in the above reference. Than it, I am told, there is little finer creative art in this country.

This display embraces seventy-nine exhibits, including six pieces of sculpture and three bronze medallion heads. Of these latter just a word in passing. All, with the exception of Mrs. Wendt's "Eileen," a companion relief to her delightful "Kathleen," have been described in recent issues of The Graphic. The new miss is dainty and has all of Mrs. Wendt's delicate characteristic touches. Mr. Lummis' bust is much admired because of its fine dignity. Maud Daggett's "Marjory Ellen" is receiving no end of favorable comment and it is well worthy the honor. Than its innocent, pensive contour nothing more exquisitely tender has been seen in a California Art Club exhibit. Miss Edmonds' work, more markedly the bas relief of Mr. Gillis, has won her a firm place in the hearts of Los Angeles' art lovers. May Mott-Smith's modeled diminutive bronze reliefs have character and delineate strongly her quality for interpreting the personality of her models. "Cherokee" is

particularly interesting in that it is built from fantasy. Its lines while strong and firm are poetic.

Reflecting thoughts gathered concerning the canvases I find Gardner Symons' "Evening Light" has the twinkling smile of ocean that greets one on the strand at Laguna. Evening's mood has played its witchery on his soul for the objective is eliminated and the purples and gold of the sun poet as he sings his aftermath, reflected. Mr. Symons caught the spirit for this theme just outside his studio door. William Wendt was inspired in various places. He seems to have captured the spirit of "The Silent Summer Sea." I believe Mr. Wendt will one day paint marines which will win him world renown. There is a direct understanding for flowing elements, a fine interpretation of texture and glory in the composition. His "Mountain and Meadow" I like because of the distinct simplicity of treatment. It is also individual in composition and warm in the lights of an early afternoon sun. The mood of "Under the Trees" is attuned to a highly decorative canvas. The inspiration for the composition seems to be the foreground pool, though the middle distance lights are interesting. The tree structures are wonderfully well interpreted, finer than any I have seen from the brush of Mr. Wendt. For beauty in sheer paint and its handling as it reaches the canvas, interpreting a story, I am strongly in favor of Henriette Shore's "Mother and Child." One forgets drawing and all other qualities except its splendid truth when viewing it. How cleverly and simply she gains her effects. Note the texture of the cotton comforter, with its shadows and all. The pose of the figure, how free and easy it is! Interestingly told is also her story of "Little Girls." The high lights of blue do not disturb this composition as many such shadows have a way of doing. As I have said before Miss Shore's great love of children will always place her presentation of them as distinctive. These are not the usual stereotyped young people we have grown to know in the canvas world. Daring is the contrast attempted in the right end figure, but it is not a jarring note. Her "Portrait of Leighton Hunt" has fine likeness quality.

Carl Oscar Borg's "The Flight Into Egypt" unfolds a mood typical of the far east. It is intensely alive with verity of interpretation. Reflected lights are handled with facility. His "An Egyptian Evening" alight with its starry firmamentary areas; the desert stretches over whose calm elements travel the lone Arab and his steed. It is decidedly poetic, yet definitely interpreted. Another Egyptian setting has "The Colossi of Memnon." This latter is in the medium of water color. Hanson Puthoff reveals himself in three splendid canvases. Though "The Hills: Rock-Ribbed and Ancient as the Sun" has been most poetically named and is an exceptional canvas, I like the tenderness of the lights and vibrations of "Spring Showers" best. We have been out in just such a day and the elements vibrating from the canvases were there. An irritated sky is the background note. It serves for hills

alive with purples, grays and greens. The forsaken house and its shaggy pepper trees and eucalypti glisten even in this dreary atmosphere. The undulating hills in the first-named are splendidly modeled. How often we slip by them failing to glimpse the beauties this man so often sees in them. Browns, greens and gold predominate in close values in "Summer's Gold." In composition it is hills, a valley and field. A fine old live oak stands sentinel in the foreground. There is more exquisite beauty in this small stretch of canvas than one is wont to see in larger examples of other men's work.

In the still life class there are two decided contrasts in expression. Both are excellent and individual. The first is Anne M. Bremer's "Yellow and Bronze." Her brilliant tones are vital and luminous and are directly handled. There are fine vibrating qualities in the texture of the well developed drapery though I wish she had given more effort to her depiction of the bronze jar. The other is Meta S. Cressey's decorative arrangement "Still Life." Fruit, flowers, vegetables and a vase form this composition. It has a most independent color scheme enveloped with an individuality which speaks of fine understanding for pigment values. A pity, however, that a lesser note of interest is displayed in those emaciated bananas. Perhaps, this criticism might be corrected by the fact so frequently indicated that one must leave something to the imagination if one wants to paint an excellent canvas. Elemental factors, however, should not be overlooked. Both these artists have two other canvases, Miss Bremer "The Fountain of Miracles" which is a dense composition, yet is vibrating atmospherically. "Roof Tops, Madrid," another foreign composition, is characteristic of that country and well handled. Another still life is a "Study in Brass." A little heavy in construction, nevertheless, well interpreted and there is quality of promise. The finest canvas of Cora Cowan's ever exhibited is her "Swans and Shadows." It is a sincere interpretation and has much in the composition to commend it. Tonal values are individual and also excellently expressed. Technically, it is direct and understandingly handled.

Landscapes as interpreted by other artists are Guy Rose's two, "Hot Afternoon" and "Harmony Valley." The latter named is exquisitely detailed in composition and is fine atmospherically. What splendid handling that middle distance hill has received! Fresh growing things are out in the elements of a near-"butter-milk" day. His other canvas portrays a maid pensively musing in a French wood beneath sun-glow trees. Bessie E. Hazen's water color studies, three in number, show an advance in development. Movement is excellently interpreted in "Ocean Breezes." The color has been applied in warmth and it is fluidically filtered with atmospheric values. The other two are "Rocks at Point Loma" and "The Gray-Green Hill."

While Maurice Braun's "Flat Rock Creek" has great verity in interpretation to my mind it lacks the spontaneity and



# Art Club at Exposition Park Museum



"Interior," by Theodore B. Modra



"Mother and Child," by Henrietta Shore



"Everett C. Maxwell," Jean Mannheim

esthetic quality found in so many of his canvases. Tones, planes and texture values are depicted with his great accuracy. In fact, it is too direct an analysis. Had Fernand Lungren left off three inches of his "Dry Lake, Mojave Desert" foreground his canvas would have been superior. Its distance lights are wonderful and the central spaces have fine feeling atmospherically. Only such keen understanding of tone gradations as Mr. Lungren possesses could have aided in the depiction of this splendid canvas. The sage brush is not in good perspective, thus throwing out of focus the foreground stretches. Benjamin Chambers Brown has arrived at an individual color scheme in "Sunlight in Matilija Canyon," but is not convincing in the solidity of his structural lines. There is well depicted light and dark, but the rock texture lacks verity. The composition is, however, carefully thought out. Aime B. Titus' rolling eastern plans in "Summer Clouds, Catskills" are well depicted. Uncertain is the atmosphere which strongly influences firmament and earth. Tender drifting clouds are there making it one of the best canvases this artist has shown here. "Sonny," also from his brush, is too pictorial, though its execution may have required patient endeavor. Ernest Browning Smith has employed his favorite tones in the development of a "Moonlight, Arroyo Seco." Sidney Dale Shaw is not seen at his best in "Breezy Day," a bit of Ocean Park. White has been used too profusely, and much of the detriment of the canvas. Of Aaron E. Kilpatrick's two, "September" is handled too tightly as to pigment. "Aliso Creek" has received freer and better handling. Franz Bischoff's "A Spring Poem" has decorative value and not unpleasant color contrast, but is so poorly modeled that it loses the advantages of these other qualities. Also represented are Anna S. Hills, Helen E. Coan, Julie E. Raymond, Louis Hovey Sharp, Xarifa Towner, M. Boening Kendall, William L. Judson and Kathryn W. Leighton.

Interior presentments exhibited are unusually good. That of Theodore B. Modra has fine atmospheric quality. The sunlit background is well interpreted and luminous. As an ensemble it is pleasing and gives expression of this artist's decorative sense. Walter Lewis Cheever's canvases show a fine advance and promise much for the future of this artist. He is a thinking painter, and when he learns to let himself go a little more will execute fine conceptions. "Gold and Blue" is more understandingly handled. Atmospherically, it is also good. Details are never overlooked by Mr. Cheever. In fact, the fault with "Interior" is that it is too detailed. It has great verity, however, in texture and color quality. Another promising painter is Lawrence M. Murphy, who exhibits an "Interior." Its atmospheric quality especially recommends it. Structurally, it might be more thoroughly studied.

Marines, besides those already mentioned, are "Serenity," by Frank Wil-

liam Cuprien. It is an interesting example of this artist's work. The glow of the evening's light at Laguna pervades this canvas. The sea has but few ripples in it and the intake is well modeled, though the rock structure is a little too undeveloped. Laguna on its coast line is also the subject of J. Duncan Gleason's shore marine. It depicts him at his best. He has gathered force in his work since his exhibition last fall. "In Strange Waters" is fine as an illustration, but is not the water a little too dark for that sky?

Portraits and genres I have left for this latter consideration as they are factors in this exhibition; much more pronouncedly so than at other times. One-fifth of the showing is of this character. They are most varied in tone and composition, and present many forms of technic and development. Extreme modern schools and the more saner movements along these lines are included. In the former section belong Henry V. Poor's "Mother With Sleeping Baby" and "Costa" by Berl Cressey. The first named is decorative, but planes and values are crudely depicted. Anatomical lines mean so much in a composition of this character. The baby's head is vital and the wood of the mother not badly expressed; the hands and arms are also characteristically depicted. The other announces Mr. Cressey as an exponent of Robert Henri's style. This painter is estranged from the expression of his own individuality as are so many of the pupils of this wonderful artist.

Attractive is C. P. Townsley's "Lois." The easy pose and fine composition mark this portrait as one of the excellent ones exhibited. There is a strange dignity in its color scheme which is a departure for Mr. Townsley. His other two canvases are "La Senorita" and "Reflections." Jean Mannheim's portrait of the curator of the art gallery, Everett Carrol Maxwell, has excellent likeness quality and characteristic touches. It is freely and directly handled. Helen Blum's I told of several weeks ago. Her indefinite background makes it conspicuous and rather unusual. It is admired and often discussed because of its striking individuality. Roses are tenderly conceived in the garden in which is seated William V. Cahill's model, "Mrs. Otto S. Houston." We enter that garden when viewing the canvas, it is so intimately true. The portrait must be an excellent likeness. Texture qualities are well developed in gauze and other fabrics, though they have been treated with reserve. The footstool is a fine foil for the seated figure and the book is interestingly depicted. John H. Rice has developed a fine head and neck in "Miss Helen Hall." The Boston school fundamentals are pronounced in its development and were the pose less strained, and the arms not so foreshortened it would be one of this artist's best canvases. His "Mr. Willard Cuhn" must be characteristic of his sitter, but the colors used are too muggy. The right hand in shadow has thoughtful delineation.

Filtered light qualities are the distinctive features of Donna Schuster's "Her Parasol." She has depicted much force and vitality in it. It is so virile that one overlooks the poor modeling and texture. This young woman exhibits great promise and is winning honors all along the line. A newcomer is Helen Louise Kohlmeir. Her work has character, but its heavy color values depreciate their worth. "Portrait Sketch" is truer in tone conception. Max Weiczorek's crayon sketches are meeting with usual success. The examples exhibited are among his finest interpretations. Particularly admired is "Japanese Lady," a dainty, wholesome portrait in fancy. "Child Study" is also appreciated. A last word: One may point with pride to this exhibit of local talent and look forward to better performance in the near future.

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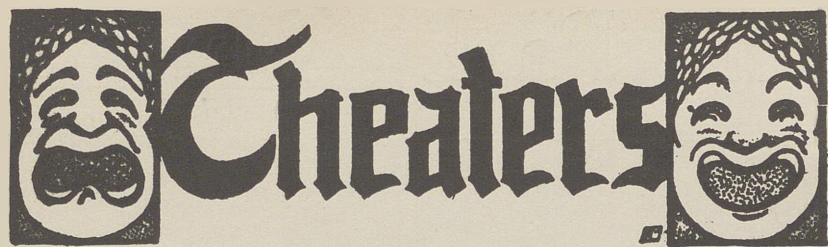
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# Cheaters

WRITING a play within a play, constructing before the eyes of the audience the drama which it sees, is the sweet, fairylike fiction which makes "The Big Idea," the current attraction at the Burbank, a theatrical novelty, and which, quite likely, will result in several thousand enlistments in the local army of playwrights, so easy does it seem, on the stage, to build a play in three days and sell it to an impatient but kindly manager for \$22,000 cash. There is, it happens, pressing necessity that cash be realized for this play, written by the hero and heroine about their own problem, otherwise, the hero will be obliged to commit suicide in a perfectly laudable attempt to realize enough on an insurance policy to save his aged father from financial ruin. Striving for the unusual the authors of "The Big Idea," A. E. Thomas and Clayton Hamilton, hit upon a plot which is somewhat similar to "Seven Keys to Baldpate," but does not borrow from that lively farce. This idea, in their estimation, is nothing less than "The Big Idea" and in order to make sure that it is so recognized they have their heroine appeal directly to the audience for its commendation. At the Burbank this is heartily given, for whatever may be the dramatic merits of the piece it is, as presented by the excellent Burbank company, an amusing entertainment. Unfolding rapidly from an opening on a darkened stage where the father has just confessed to his son that in four days a bank examiner will find the parent's bank has been rendered insolvent through his embezzlements, "The Big Idea" gives us tragedy in generous doses until the appearance of the charming heroine who discovers the son and hero in the act of experimenting with electricity in working out a plausible way of effecting his own end. She suggests a better solution, turning the unusual situation into a drama which they can sell for the desired sum to stave off ruin, and then assists in the writing of this play, into which all the actions of the characters of the drama are put with their problem solved in the last act, which by clever lines is made also the last act of the story the two young people have been constructing. Franklyn Underwood and Frances Slosson bring to the leading parts the finished technic which has made them great favorites locally and carry the burden of situations which in less capable hands might be strained. Edmund Lowe, back from his vacation, does more than merely look handsome this week, showing an ability in his rather subordinate role which promises well for the future. Ida St. Leon also is seen at the Burbank again, playing her blond-curl part with saccharine simplicity. James Corrigan and his mighty voice provide several laughs. James K. Applebee adds another to his gallery of clever character portrayals and Lillian Elliott and John Ivan are well cast.

#### Ruth St. Denis at the Mason

In an entertainment quite as wonderful for the display of ability in planning as for its beautiful rendering, Ruth St. Denis opened her winter season Monday evening at the Mason Opera House. With a long program so entrancing in its diversity, so subtle in its charm that not once did a hint of tediousness creep in, Miss St. Denis and her dancing partner, Ted Shawn, presented not only their own latest creations in the higher realm of dancing, but introduced six pretty Los Angeles girls whose marked terpsichorean talent has earned them the opportunity to take up professional work. The elusive enticement of the Orient furnishes Miss St. Denis this year, as in the past, her carefully studied themes. The most ambitious number on her first program here was "The Garden of Kama," a fantasy of India which she tells us was inspired by the poems of Laurence Hope. In it the awakening of love is symbolized. "Iris and Osiris" and the Ballet of the Tamboura" was another elaborate poem of motion in which the entire company appeared. Miss St. Denis' most pleasing solo number was her Japanese dance, "A Lady of the Genroko Period." Not content with these essays into the mystery of the Orient the dancer showed how little there is to the usual "clever" turn of vaudeville by herself presenting a burlesque of her own art

that was a perfect proof not alone of the fact that she knows what she is doing, but also of the fineness of that threadbare old line which is said to divide the ridiculous from the sublime. Any reference to Miss St. Denis' production that did not make due mention of the solo numbers of her pupils, to whom she allots a generous portion of the evening, would be exceedingly unfair since they present several of the most delightful bits on the thoroughly enjoyable program. Perhaps, the best were the divertissements, closing with an unusual conception of the crescent moon and the bat. Daphne Forman opened a section devoted to modern dances with a lively "Dance Vogue," well rendered. She was followed by Clair Niles in an unusual baseball dance; by Sadie Vanhoff who in addition to giving "Columbine" danced the Aloha waltz with Mr. Willard Foote; by Lachita Monzone and Mr. Shawn in the "Jitney Trot," by Miss Florence Andrews in a unique dog dance and by Mr. Foote and Miss Margaret Loomis—who radiated personality—in a magnificently costumed "Canton Canter." Miss St. Denis and Mr. Shawn gave one modern number, the "St. Denis Mazourka." Mr. Shawn's principal solo number was a touching shepherd dance which hardly seemed what it was called, a dance version of the twenty-third Psalm.

#### Musical Numbers Prevail at Orpheum

Although they are holdovers, Charles E. Evans, assisted by Helene Phillips, and Ralph Dunbar's Salon Singers are easily the headliners for this week's rather feeble offering at the Orpheum. There are so many musical numbers, more or less mediocre, on the bill, that one is eager for the fun-making of Charles Howard and his assistants, only to be highly disappointed. The act is based on the wrong hypothesis that to be drunk is to be funny. Signor S. R. Valenza, the distinguished harpist, receives warm applause, his playing of "Believe me, if all those endearing young charms" being especially sympathetic. His first selection served to prove that the high notes of the harp are not the most beautiful. Violinsky's name is his most apparent claim to eccentricity. His very pleasing entertaining is of the ordinary type, with the exception of one number for violin and piano which he accomplishes with his bow strapped to his knee, no mean feat. However, one of the Grazers, who opened the bill, rather stole his thunder by playing a horn and the piano at the same time. Her partner, a very graceful dancer, should confine himself to that art and let poetry alone as he attempted atrocious rhyming. There is this to be said for a bill containing five musical numbers, "The Rosary" was neither sung nor played! The holdovers, besides those first mentioned, are Shirli Rives and Ben Harrison; and Billie Burke's "Tango Shoes," which last gives the retiring public a chance to see how it really looked, a year or so back, executing the tango.

#### Novelties Coming to the Orpheum

There is no more dazzling personality on the stage today than Valeska Suratt, who will be the headliner at the Orpheum bill for next week, opening with the Monday matinee. Miss Suratt is to come here directly from New York to begin her Orpheum tour in this city and Los Angeles theater-goers will be the first to see her new version of "Black Crepe and Diamonds," with which she is to combine a totally new act, "The Moth and the Flame." Miss Suratt is bringing with her a wondrous array of new apparel and a startling casket of jewels with which to adorn herself. A remarkable new bill is arranged to support her, with Nina Payne and Joe Niemeyer as a feature attraction. Miss Payne was last seen here as star of "La Somnambule," a pantomimic dancing turn, but she possesses a voice and sinuous beauty as well as ability to dance. Frank Milton and the DeLong Sisters are regular vaudeville performers who will be back in "At the Terminal." Ralph Lohse and Nina Sterling will furnish unusual athletics. Miss Sterling is billed as the physically perfect woman, as she promises to demonstrate. The Temple Serenaders will be another new act next week. Charles E. Evans and

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Helena Phillips in "A Forgotten Combination," will be retained for another week and the other holdovers will be Charles Howard and company in "A Happy Combination" and Violinsky. The usual orchestral concerts and the Pathe twice a week views will complete the program.

#### Fourth Week of "Nobody Home"

Blanche Ring's fourth week in "Nobody Home" at the Morosco will begin with the twenty-eighth consecutive performance of this lively comedy with music at that theater Sunday evening. Besides the star, Charles Winninger, Ida Van Tine, Lillian Wiggins, Earl Fox, Ethel Tennehill, Thomas Allen Rector and Hazel Allen, A. Bert Wesner, Allyn Lewis, Jack Pollard, Cassen Ferguson and a crowd of pretty girls make up the



company which is presenting the delightful comedy with music. With new costumes, new dances and a few new songs, "Nobody Home" bids fair to continue its wonderful drawing powers. It will be interesting to note how the present attraction compares in popularity with the other Morosco success, "So Long Letty," which will open in San Francisco tomorrow evening.

#### "Under Cover" at the Burbank

Frances Ring, the leading woman who is such a favorite in Los Angeles, will make her reappearance at the Burbank next week, opening Sunday afternoon in Rei Cooper Megrue's melodrama, "Under Cover," which has been one of the successes of New York and the road for the last two seasons and which is still running in London. As Ethel Cartwright in "Under Cover" Miss Ring will have a fine opportunity to display her pleasing personality and ability. Edmund Lowe will portray the part of Steven Denby, made famous by H. B. Warner. Many new faces will be seen at the Burbank in "Under Cover," which has to do with the attempt of United States customs officers to run down certain expert diamond smugglers. A deputy of the customs forces the refined and innocent Ethel to enter the service as a spy to apprehend Steven Denby, a young society man. The climax of the play is said to be astonishing and the dialogue of the best.

#### Mission Play to Tour the World

John Steven McGroarty, author of the Mission Play, has officially announced that the California pageant will tour the world next year. In discussing the move the author says, "My own personal desire is to remain at San Gabriel, but the question is one which I feel should not be decided by me alone. In taking the play across the continent and probably around the world, I am acceding to the earnest desires and actual petitions of thousands of people whose wishes can not be denied and whose judgment I consider superior to my own." Henry E. Huntington is one of the persons who has expressed the opinion that the Mission Play on tour would constitute the greatest and most valuable advertisement of California that the state has ever had. The present season of the Mission Play at San Gabriel will close December 4, the same date on which the San Francisco exposition will close. Mr. McGroarty states that when the play leaves its home at San Gabriel it will carry with it the entire original cast, to the number of nearly one hundred persons.

#### "Little Gypsy" at Miller's

What is said to be one of the best picture plays that the management of Miller's Theater has ever offered is the Fox production of "The Little Gypsy," which opens a week's engagement at that

pretty house next Monday. The title role of Lady Babbie is played by dainty Dorothy Bernard, who brings to the part all the charm and naturalness that have gained her such a following in her short career with the Fox organization. The character of the little minister is in the capable hands of Thurlow Bergen and the brilliant supporting cast includes such well known players as Harry Spangler and William Riley Hatch. The production was made by the famous director, Oscar Apfel. An added feature of an unusual and pleasing nature will complete the program.

#### "The Commanding Officer" at Garrick

Next week's feature photoplay at the Garrick Theater will be "The Commanding Officer," with the popular favorite, Donald Crisp, and an all-star cast. The story deals with the suspicious of the commanding officer that his beautiful young wife has been unfaithful to him. One of the most appealing elements in the film is the acting of two little children, a boy and a girl, neither more than six years old. For the first part of the week the latest installment of "The Diamond From the Sky" also will be shown at the Garrick.

#### Cafe Bristol's Cabaret Artists

Cabaret life, with its jollity, music, and laughter, is better than the "movies," according to Miss Louise Baxter, a former leading woman for the Universal companies who has joined the performers at the Cafe Bristol. Miss Baxter says that while working before the camera she missed the personal touch which performers on the legitimate stage or those in cabaret work have with their audiences. Others who have recently joined the "gloom dispellers" at the Bristol are Cleo Valcom, "Babe" Lewis, Nellie Kern, whose resemblance to Mary Pickford has won her the nickname of "Little Mary," and Aliena McGee.

#### Fritz Kreisler in Recital

Fritz Kreisler, the distinguished Austrian violinist, will open the Los Angeles musical season with two concerts next Tuesday evening and Saturday afternoon, at Trinity Auditorium. Kreisler is today the most fascinating figure in the world of music and few artists of any time so hold the affection of the public. His attractive personality, modesty



of demeanor and artistic sincerity are as rare as they are notable. He vividly illustrates the exacting demands which music of today makes upon those who practice the art—that they shall be not merely musicians, but well-balanced, well-rounded men of the world, of wide intellectual interests and culture. In addition to his admitted position in the world of music and his ability as a writer and painter, Kreisler is also a composer of extraordinary merit and a number of his new compositions will be heard here for the first time, a lovely "Larghetto" and several arrangements of Dvorak, Beethoven and Chaminade themes. He will play on the Saturday matinee program the "Indian Lament" which has made so pronounced a success for Mr. Kreisler not only as a composition but also in adding to his already brilliant list of interpretations.

Hugh Allan, baritone, assisted by Glenn Knight, accompanist and the Beverly Trio will give the following program at Beverly Hills Hotel Sunday evening: Intermezzo, (Mascagni) The Beverly Trio; Prologue from Pagliacci, (Leon Cavallo) Mr. Allen; Serenade, (Schubert) Mr. Allen; Three Neapolitan Songs (Nardella) Desiderosa, Pannette, Cautia pa Luna, Mr. Allen.

#### CURRENT SCHOOL NOTES

October 9—At Harvard School Field—football—Harvard against Lincoln High School.  
October 9—At St. Elizabeth School for Girls—School excursion to Long Beach.  
October 13—At Cumnock School—Mrs. McCuskey will read George W. Cable's "Bonaventure" in the regular recital period, 10:15 to 11:15 a. m. Visitors admitted.  
October 15—At Westlake School for Girls Mrs. Chapin begins her Current Topic talks.

Thursday afternoon Miss Dennen and Miss Parsons of the Girls' Collegiate poured tea in the patio of Rose Court, the new resident building, in honor of new students and faculty.

At Westlake School the faculty and senior students entertained at tea last Tuesday afternoon for the new students. A musical programme was given by Miss Stanton and much enjoyed.

#### Magazines of the Month

In the October Forum Willard Huntington Wright, formerly of Los Angeles and an earnest student of modern art, has a contribution on "The Truth About Painting" which the publisher announces as the first of a series of articles from the same author on kindred subjects. "Nietzsche's Jewish Obsession" is discussed by Abram Lipsky. James Bissett Pratt writes on "The Idealism of War." Howard Vincent O'Brien has a strong story entitled "The City." Other articles include Henry Cabot Lodge's comments on Herbert Spencer's "The Coming Slavery;" "The Garden of Geddes" by Huntly Carter; "Mustering Nature's Mercenaries" by Elizabeth A. Wood of Carpinteria, California; "Anatole France's Valedictory" by Pedro Henriquez Urena; "Adolphe Appia and Gordon Craig" by Carl Von Vechten; and a dramatic sketch, "According to Darwin" by Percival Wilde.

Getting away a bit from the otherwise warlike tone of the October Scribner's but still preserving the atmosphere of Mars, Ernest Peixotto, the California artist-author, has a finely illustrated article on "Portugal's Battle Abbeys and Coimbra." In this day of the modern training camp for citizen soldiers it is interesting to find the rippling verse of Arthur Guiterman harking back to the "Training Day" of a younger America, with appropriate drawings by John Wolcott Adams. Brander Matthews points "A Moral from a Toy Theater." Captain X of the French staff contributes a study of General Joffre. Notable as poetical offerings are three sonnets by John Mansfield. Armistead C. Gordon has a story "The King's Harnt." "Misgivings of a Male Suffragette" is an anonymous but interesting sketch.

"Five Object Lessons in New Thought Transformation" is the title of a symposium in the October Nautilus. One of the articles is a personal experience story by George H. Barnes which should appeal to men readers. Paul Elsworth contributes the conclusion of his series "Four Steps to Success."

Views of the Greek Theater at the International Theosophical Headquarters, Point Loma, and of the production of "Midsummer Night's Dream," recently presented there, are a notable feature of the Theosophical Path for October, which contains a number of interesting articles.

In "Poems," which has just been issued, Gilbert K. Chesterton says much the same things as in his prose and says them equally well. None of the war poems recently written will be more appealing to the reading public than his "Wife of Flanders" and "Blessed are the Peacemakers" in this present collection.

DEPARTMENT OF THE INTERIOR,  
U. S. Land Office at Los Angeles, Calif.  
Sept. 17, 1915.

Non-Coal. 025501  
Notice is hereby given that Ida E. Rundle, whose post-office address is 1445 S. Flower St., Los Angeles, California, did, on the 9th day of January, 1915, file in this office Sworn Statement and Application, No. 025501, to purchase the N½ NE¼, Section 19, Township 1 S., Range 17 W., S. B. Meridian, and the stone thereon, under the provisions of the act of June 3, 1878, and acts amendatory, known as the "Timber and Stone Law," at such value as might be fixed by appraisement, and that, pursuant to such application, the land and stone thereon have been appraised, at \$200, the stone estimated at \$100 and the land \$100; that said applicant will offer final proof in support of his application and sworn statement on the 29th day of November, 1915, before the Register and Receiver, U. S. Land Office, Los Angeles, California, at 10:00 a. m.

Any person is at liberty to protest this purchase before entry, or initiate a contest at any time before patent issues, by filing a corroborated affidavit in this office, alleging facts which would defeat the entry.  
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# Social & Personal

MARKED by brilliant appointments and notable as one of the ultra-society events of the season, the marriage of Miss Marjorie Ramsay, daughter of Mrs. William E. Ramsay, to Mr. Charles B. Blythe of San Francisco is to take place at noon today at the home of the bride's mother, 2425 Western avenue. The ceremony is to be read by Bishop Joseph H. Johnson in the presence of a large number of friends. The bride will be attended by her aunt, Mrs. Chauncey Penoyer of San Francisco as matron of honor, while her sister, Miss Katherine Ramsay is maid of honor. Other of the bride's attendants, chosen from the most intimate of her friends include Miss Mona Pujo of New Orleans, Mrs. Paul Grimm of Los Angeles, Miss Phila Miller of Pasadena, Miss Beatrice Nickel of San Francisco, Miss Arabella Schwerin of San Mateo and little Leonora Armsby, daughter of Mr. and Mrs. George Armsby of Burlingame, the latter assisting as flower girl. Mr. Blythe's best man is Mr. E. Raymond Armsby of San Francisco, and the ushers are Mr. J. Cheever Cowdin of Burlingame, Mr. Platt Kent, Mr. Dean G. Witter, Mr. Frederick Van Sicklen, all of San Francisco; H. H. Ramsay of New York, the latter a brother of the bride, and Mr. Gurney Newlin of this city.

Proving one of the most artistically appointed weddings of the season was that of Miss Maria Vallely and Edward Bowen, which took place Thursday evening at the home of the bride's parents, Mr. and Mrs. John Vallely, 3452 South Flower street. Rev. Father Tonello of the Italian church officiated. The home was beautifully decorated for the event, a wondrous profusion of fragrant flowers being used in carrying out the color scheme of pink, white and blue. Ferns, tulles and foliage were artistically combined in the arrangement. The drawing and living rooms were in white roses, fern and tulles, lighted tapers carrying out the effect. In the dining room, where the supper was served the empire effect of pink and blue prevailed. Miss Carmelita Rosecrans sang a group of songs by Cadman as a special feature of the musical program. The marriage service was read before an improvised altar of flowers and greenery, the bride being given away by her father. The bride's gown was of heavy ivory satin with trimmings of lace and tulles. Her veil of tulles was caught with a spray of orange blossoms, both to the head and the skirt of the gown. She carried an arm bouquet of lilies of the valley and white orchids. The two bridesmaids, Miss Jean Long and Miss Marjorie Freeman, were attired in gowns of soft pink taffeta satin with bodices of blue brocade. They carried arm showers of lilies of the valley and rosebuds. Mr. Kenneth Volk served Mr. Bowen as best man. Following the wedding supper, Mr. and Mrs. Bowen left for a motoring trip. The bride's going away gown was of gray broadcloth with a natty hat to match. Upon their return Mr. and Mrs. Bowen will make their home at 2039 Pinehurst Road, Hollywood, where they will receive their friends after November 15.

Of special interest locally was the marriage Thursday evening in Everett, Washington, of Miss Cremona Agnew to Mr. George Baer, son of President John Willis Baer of Occidental College, and Mrs. Baer. The ceremony was celebrated in the First Presbyterian church of Everett. Miss Mildred Baer and Mr. Francis Baer, sister and brother of the young bridegroom, went north for the wedding and assisted as maid of honor and best man. The bridesmaids were four of the bride's former schoolmates at National Park Seminary, Washington, D. C. Mr. Baer, who is a graduate of Occidental College and was elected president of the student body, won his "O" in all forms of athletics.

Mr. and Mrs. Robert C. Gillis of Santa Monica announce the betrothal of their daughter, Miss Dorothy Gillis to Mr. Percy Wallace Rairden of Medan, Sumatra, son of Mr. Bradstreet Rairden, the consul general of the Dutch East Indies at Batavia, which is the principal city of Java. The engagement follows a romantic meeting when the young bride-elect with her mother and sister was on a tour of the world two years ago. The wedding will take place at the home of Mr. and Mrs. Gillis, Adelaide

Drive and Fourth street, Santa Monica, the date not yet having been decided upon however.

Mrs. Seymour Swarts of 609 Westmoreland avenue has had as her guests Mrs. Joseph Phillipson and her daughter, Miss Theresa of Chicago, who are staying at the Alexandria. The Phillipsons came to San Francisco with the plan of a month's visit, but they were so delighted with the charm of California that they prolonged their stay four months, coming here for a short sojourn before continuing their journey home.

In honor of Miss Katherine Mohun of San Francisco who is the guest of Mr. and Mrs. E. O. McLaughlin of 2400 South Figueroa street, Mr. Herbert W. Chesebro gave a merry dinner-dance at the Los Angeles County Club Saturday night. The table was artistically decorated with cyclamen and lilies of the valley, corsage bouquets of the same flowers being given. The guests were Miss Katherine Mohun, Mr. and Mrs. E. O. McLaughlin, Miss Cecile McLaughlin, Miss Marie Scheller, Miss Luella Forster, Mr. Edward Scheller, Mr. Phillip Forve and Mr. George Pelton.

Miss Katherine Corrigan, niece of Archbishop Corrigan, accompanied by Miss Corrine Kirley, was a guest at Hotel Alexandria recently, stopping here on their way to Santa Barbara and San Francisco. The young women were classmates of Mrs. Peter Martin when as Lily Oelrichs she attended school in New York.

Mrs. John W. Thayer entertained Thursday with a delightfully appointed musical tea at her home, 1033 North Berendo street. Her guests included members of the Harmonia club.

Announcement is made by Mr. and Mrs. J. Almada of Arapahoe street of the engagement of their daughter, Miss Laura Almada to Senor Manuel Moreno. The date for the wedding has not yet been decided upon, but it will probably be a society event of the near future. Miss Almada, whose parents came to Los Angeles a number of months ago at the outbreak of the Mexican troubles, has a wide circle of friends among Los Angeles' society set. Although no formal announcement has been made before the fact of Miss Almada's betrothal to her countryman has been known to many of her most intimate friends here. She will be the recipient of a number of delightful affairs in the interval before her wedding.

Congressman and Mrs. W. D. Stephens have returned from a fortnight's stay at Hermosa Beach. They are at home to their friends at 1108 West Twenty-seventh street, pending their departure next month for Washington, D. C., where they will remain through the congressional session.

Mr. and Mrs. Charles Clark Vernon of 434 Westmoreland avenue announce the engagement of their daughter, Miss Theresa Vernon to Mr. William Pressley Tanner of Winnipeg, Manitoba. The wedding will take place October 28 at the home of the bride's parents, with members of the immediate family as the only witnesses. Miss Vernon, who is a graduate of the Westlake School for Girls, is popular in the younger set here.

In honor of Miss Florence King Knittle, whose marriage to Mr. Horace Holloway Elder will take place October 28, Miss Ruth Frackleton of Manhattan Place entertained Wednesday afternoon at a matinee party, followed by a prettily appointed tea. Clusters of pink rosebuds and sprays of delphinium blossoms were used in the decorations. The guests included Miss Knittle, Miss Martha Knittle, Miss Frances Knittle, Mrs. Giles Vernon Kellogg, Miss Carolyn Bache, Miss Nancy Beemer, Mrs. Gertrude M. Knittle, Mrs. William B. Frackleton, and Mrs. Eugene Leonard.

Mrs. Frank Godfrey of Coronado, who has been here for several weeks left Wednesday for her former home in San Francisco for a visit. She also will be a guest at Burlingame of Mrs. Max Rothchild. While visiting here Mrs. Godfrey enjoyed the hospitality of Mrs. Dean Flowers in Santa Monica and also of Mrs. Nathaniel Wilshire of Fourth avenue.

Mrs. Frank Griffith entertained recent-

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ly with an informal luncheon at Los Angeles Country Club. Bridge, tennis and golf formed the pleasure diversions of the afternoon. Among the guests were Mrs. Will Bishop, Mrs. William S. Hook, Mrs. Nathaniel Wilshire, Mrs. Frank Godfrey, Mrs. Kent Kay Parrot, Mrs. Harry Turner, Mrs. Bri Conroy Kelly, Mrs. Everett Seaver, Mrs. Walter Leeds, Mrs. A. L. Cheney and Miss Louise Burke.

Miss Elizabeth Norfleet has chosen October 27 as the date for her marriage to Mr. Albert Robin Shinn, the ceremony to take place at the home of the bride-elect's mother, Mrs. Mary S. Norfleet, 1423 Gramercy Place. Mr. and Mrs. Ward Wells Montgomery will assist as best man and matron of honor and the bridesmaids chosen are Miss Helen Norfleet and Miss Carmen Shinn, while little Frances Norfleet and Ide Belle Eccles will be ribbon bearers.

One of the most enjoyable of the week's affairs was the large garden party given Friday evening by Mrs. George Albert Ralphs at her home, 7269 Hollywood boulevard. Soft-shaded lanterns, potted plants and the fragrant growing shrubs and shade trees formed a beautiful setting for the party. Dancing was indulged in on the tennis courts, temporarily inclosed for the occasion and an al fresco supper was served. More than three hundred invitations were issued for the evening and Mrs. Ralphs was assisted by her daughter, Miss Annabelle Ralphs; Mrs. Ray H. Arnold, Mrs. A. Gergins, Mrs. T. H. Wright, Mrs. A. I. Sherer, Mrs. Albert Olcovich, Mrs. Willard Clark Anderson, Mrs. C. E. C. Hodgeson, Mrs. Clyde Eastman, Mrs. W. H. Hunkins, Mrs. Harland Palmer, Mrs. J. S. Mead, Mrs. Ralph Hagan, Mrs. Jack Hammer, Mrs. Frances Brada and Mrs. William Kellie.

Mr. and Mrs. James Rathwell Page are temporarily at the Beverly Hills hotel with the latter's mother, Mrs. I. N. Van Nuys. They plan to be in their new home, Windsor boulevard and Fourth street about November 1.

Mr. and Mrs. William S. Hook, who were members of the little colony of Los Angeles society folk at Santa Monica this summer, will return to their home here about October 15. Mrs. Jaro

(Continued from Page Eleven)

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# Music

By W. Francis Gates

ALFRED HERTZ did not know what a hornet's nest he was getting into when he accepted the directorship of the San Francisco symphony orchestra. The last two months have been a time of re-creation and mudslinging in musical circles of the Bay City, and all because they secured one of the best symphony directors that could be procured in, or out of America. The anti-German population has taken a hand, antagonizing Hertz because he played Wagner's "Kaiser March" at a concert the day Warsaw was captured by the Germans. This in spite of the fact that the number was planned before the battle news came.

Certain of the board of symphony directors were disgruntled at Hertz' appointment and resigned. Mr. Hadley, the former director, had a number of friends who have made war on Hertz—and altogether the new director has been experiencing a little of the kind of popularity that Richard Wagner was so successful in stirring up. With this difference, that Hertz is not militant nor a propagandist. He has asked for an enlarged orchestra and extra rehearsals—another thorn in the San Francisco flesh—and he is going on sawing wood while the antagonists "wave their sweaty nightcaps in the air and utter a deal" of a certain kind of breath, as Shakespeare hath it. It is just as a noted writer said, all a person has to do is to get his head above the level of the common herd and it immediately begins to shy rocks at him. Hertz is so much bigger than what San Francisco has had to deal with, save her noted visitors for Exposition music, that she is enjoying the rare opportunity for setting the rock pile in motion toward Brother Hertz, who calmly goes on whistling the "Kaiser March" and receiving the flattering attentions of the really best class of San Francisco professional and amateur musicians.

In addition, sixty members of the orchestra demand that the concerts shall be held weekly, and that they be given continuous employment—not interrupted—at \$35 a week, a raise of \$10. Director Hertz is complained of as having demanded too many rehearsals at irregular times and that he desires to drop certain of the players, seemingly on national grounds. The Musical Association will consider the complaints. There seems to be necessity for a get-together spirit between the orchestra and the director. Dr. Hertz cannot forget that he has not a continuously salaried orchestra under his control, as he had in the east, and the orchestra men evidently are not yet used to the necessarily czarish ways of a great conductor.

In all the years of the Los Angeles symphony orchestra there never has been any trouble between the management and the men. This is mainly due to the personal interest the players take in the work of the organization and their recognition that the management has been handicapped for lack of funds. To have demanded more would have disrupted the orchestra.

Director Tandler made the request some time ago that the players of the symphony orchestra be put on such an increased salary that he could have more rehearsals before each concert, and thus get better work from his orchestra. Last week the managing board acceded to his request and the result will be seven or eight rehearsals for each program. Also, it is said the orchestra will be augmented somewhat in the string section. Altogether, this will total quite an addition to the expense of the season, but there are those in the symphony association who stand ready to make good any deficit. Doubtless the result of this liberal policy will be seen—or rather, heard—in increased efficiency of the orchestra the coming season. Mr. Tandler is interviewing a number of applicants for chairs in the orchestra each day and by the end of this month will have his material in hand ready for rehearsal.

Bruce Gordon Kingsley showed his

forgiving spirit by giving an all-German program at Trinity auditorium last Sunday afternoon. This is not the English spirit that is taking Beethoven and Wagner off its musical programs.

Frank Colby's latest song, "Destiny," is being sung by a number of recitalists. The verse and music both are by Mr. Colby. The melody consists of only the tonic and dominant giving but three pitches in the piece. It is interesting to see what skill can do with so little melodic material, the music lying mostly in the interesting harmonic accompaniment.

Next Monday evening, Alfred Butler and Catherine Shank will present a recital which also will feature two young men, piano pupils of Mr. Butler who have more than usual proficiency, George P. Hopkins and Arthur Hitchcock. The concert is at Blanchard hall.

Margaret Goetz, assisted by Grace Morgan and Gertrude Pentland, gave a program of American songs at Blanchard hall last Wednesday afternoon. Two Los Angeles writers were represented.

Pacific Coast Musical Review is out with an exposition and historical number of eighty-four pages in size and replete with data concerning San Francisco musicians and musical events. It is handsomely printed and illustrated and is a credit to its editor, Alfred Metzger, who, for a time, after the San Francisco earthquake, published his journal in Los Angeles. This city gets almost no notice in the number save that its energetic musical promoter, L. E. Behymer, occupies the place of honor on the first page of cover and is given a page or more of biography. San Francisco may overlook Los Angeles but it can't sidestep Behymer. This edition of the Review is a remarkable number for one man to produce and speaks highly of Mr. Metzger's energy.

Will Garroway was fortunate enough to be chosen for the Pavlova accompaniments when she was posing or, rather, dancing, for the movies in Hollywood recently. The dancer went from here to Chicago, where the Rabinoff opera company and the Pavlova dancers, combined, held their final rehearsals. The total membership of the aggregation is 250. It opened its season at the Chicago Auditorium last Monday night, for one week, and then goes on tour of the larger central West cities, thence to New York and Boston. The bulk of the company is from New York and Boston and with the excellent array of principals makes the finest company on the road this season. This and the San Carlo company seem to have the country between them this year.

Talk about neutrality, how about this: On a Pachmann program recently Liszt's well known "Liebestraume" posed as "Reve d'Amour" and Schumann's "Ende com Lied" as "Fin de Chanson." A new edition of the Liszt piece has been published under the title, "O, Love." Of course, this evasion of the German title does away with the Germanic connections of the composers of them and destroys the Teutonic taint.

Another example of how far war fury affects the participants: Natalie Janotha, a pupil of Joachim, Schumann and Brahms, a pianist, born in Warsaw, but who for thirty years has lived and concertized in England, was arrested and deported from England, not being allowed to notify friends or take any belongings or clothing. She is a woman of sixty, had appeared in royal concerts and no one but a Russian police spy could have seen anything harmful in such a woman remaining in the country in which she had lived for three decades. Evidently England is adopting German methods.

Havrah Hubbard, who talked to the Dominant Club last week, gave 280 musical lectures last season. He has an immense memory, the same sort of a retentive brain for musical information that R. B. Baumgardt has for political

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scientific and geographic data. Mr. Hubbard recites much of the text of the operas in his talks. He is ready with lectures on twenty-five or more operas, as demanded by the management of the clubs before which he appears.

Lucy Gates, who made a strong hit here with the Mormon choir, and her brother Cecil are preparing "Traviata" for performance in Utah cities. He is drilling the chorus and with Lucy as the prima donna, a Mormon chorus and a good orchestra the old Italian opera will have an entire "made in Utah" effect.

Clara Butt is running Melba a close second in the matter of raising Red Cross funds by concert singing. She has raised \$60,000 and has sent Kennerly Rumford, her baritone husband into the army, which she thinks more than overbalances Melba's \$150,000.

It was a great disappointment not to hear Emmy Destinn, on the Philharmonic course, as she is one of the most famous of the Metropolitan opera house prima donna. But she did not make her escape from Europe soon enough. The only way out of Germany just now seems to be by submarine via Holland. If it was hard to get out of that country a year ago, think what the journey entails now. It's up to "B" to add a submarine to his office force.

Management of the San Diego exposition has awarded its official organist a gold medal for distinguished service. Dr. H. J. Stewart seems to have made a host of friends and admirers by his musical activities at the southern exposition city. San Francisco let one of her own musicians go to this position instead of keeping him at her own exposition organ and thus proving her own musical equipment and civic pride. Dr. Stewart succeeded Horatio Parker as organist at Trinity, Boston, and was organist of the Buffalo exposition.

Havrah Hubbard, the musical lecturer, says that he read the Hooker libretto to "Fairyland" three times and still he doesn't know what the author meant and that this indefiniteness probably will keep it out of the regular operatic repertory. There was an immense lot of good music written to bolster up a story that no business-like film company could picture. Without a Parker and a Hertz the "Fairyland" story would have been in a hard way.

### What's Doing at Cumnook School

Members of the faculty of Cumnook School of Expression were entertained last Saturday at luncheon at Cumnook School by Miss Martha Weaver, director, and Miss Helen Brooks, associate director. Twenty-five members of the faculty were present. Toasts were responded to by Miss Weaver, Miss Brooks, Miss Lacey-Baker, the new head of the expression school, Mrs. Eliza Wilkes and others. Another delightful affair was given Tuesday in the school building when Miss Dorothy Medland was hostess at a studio tea. Miss Medland, who is head of the school's art department, placed a number of her own sketches and paintings on view. Bruce O. Bliven, it is announced, is to direct an interesting course on "Writing for Publication" at Cumnook this year. A class has been organized which will meet once a week and discuss the magazine market, how to sell short stories, articles, plays and the like. Mr. Bliven will lecture on various aspects of the writer's art.

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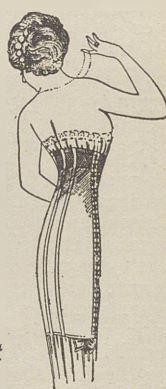
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### Social and Personal

(Continued from page ten)

von Schmidt came up from the beach city recently and is again at Hotel Darby, where she probably will remain throughout the winter. Mr. and Mrs. Sydney I. Wailes plan to linger at Santa Monica a few weeks longer, returning to their Los Angeles home November 1.

Mrs. Dan McFarland with Mr. and Mrs. Leo Chandler and their attractive children, are back from Santa Monica, where they have passed the greater part of the summer season. They are again occupying their home on South Figueroa street. Mr. and Mrs. Paul Grimm, the latter formerly Miss Sally McFarland, have also returned from Santa Monica and will occupy the McFarland home on West Twenty-third street where they were in the early part of the season.

Of special interest to society folk of Los Angeles and Pasadena was the marriage in Portland, Oregon, Wednesday evening of Mr. Matthew Slavin, a prominent and wealthy young architect of Pasadena, to Miss Viola Elaine Barrenstecker of the northern city. Mr. Slavin, who left for Portland Monday, was accompanied by his mother and sister, Mrs. Matthew Slavin and Miss Edith Slavin. The marriage culminates a romance which had its beginning several years ago, when the young bride was a schoolmate of Mr. Slavin's other sister, Mrs. Herbert Childs, then Miss Sara Slavin, at National Park Seminary in Washington, D. C.

Mr. and Mrs. Claudius Raymond of Santa Monica have gone to Denver for a short stay, their former home having been in that city.

Mr. and Mrs. John T. Fitzgerald have returned to their home again after an enjoyable trip to San Francisco, where they visited the exposition as well as other points of interest.

Mr. and Mrs. Earl Cowan have returned from Hermosa, where they passed the summer, and are again at home at 3173 Wilshire boulevard.

Mr. and Mrs. Morris Albee of Juliet avenue leave October 10 for a two weeks' tour of the Exposition at San Francisco. En route they will visit at Del Monte.



# Books

IN a dispassionate and systematic review of the sources and distribution of income in the United States Dr. Scott Nearing points out that there are wrongs to be righted but his analysis, though radical, is free from fanatical or prejudicial statements. Income as defined in his study, which is entitled "Income," means "the flow of purchasing power which comes with reasonable regularity to any individual." Its sources are service and property. The amount received by service or property is determined by its monopoly power or scarcity. The aim of western civilization is universal opportunity, not equality. What would be a living wage for one man under certain conditions would be insufficient for another in different place or circumstance. Service denotes the expenditure of energy; ownership of property (however obtained) a legally established right. By corporations, property is being made immortal, returns more certain. Custom and legal decision are making property's position stronger.

"There are four characteristic features which are derived from the ownership of property," says the author. "First, property income enjoys priority in its claims upon the proceeds of industry. Second, the vicissitudes of industry affect property income less sharply than they affect service income. Third, income yielding property exhibits a tendency to concentrate in the hands of a small fraction of the people." Dr. Nearing's conclusions may be summed up in the following extracts from his book: "Tradition, aphorisms, proverbs, and successful men to the contrary notwithstanding, the room at the top is a myth." "The economic conflict in the United States will eventually develop between property owners and the producers of wealth." "Perhaps the United States has not yet reached the point where an open breach may be expected between those who receive service income and those who receive property income." "The irony of the situation lies in the accusation of extravagance, incompetence, idleness and dissipation, brought by a few of those who receive property incomes against those who serve." "The immediate trouble lies not in the fact that there is not enough to go around but that it is not made to go around." "There can be no considerable readjustment of income values until the preeminent position of property is overcome by some social action." "All men must learn the immorality and practical expediency of seeking to acquire wealth by winning it from another, rather than by earning it by some sort of service to one's fellow men."

Written in clear, simple, idiomatic English, the book is a pleasing contrast to the involved manner of expression many writers deem necessary. ("Income." By Scott Nearing, Ph. D. The Macmillan Company. Bullock's.)

## "Happy Days"

Punch humor is being tried upon American readers through the medium of "Happy Days," a collection of the short stories of A. A. Milne which has just been published in this country and if the dry, sophisticated fun of these little tales is not appreciated here it will be a reflection upon the American public rather than upon Mr. Milne. The author, who, we are told, is now serving in the trenches, has a delightful way of seizing upon the daily foibles of humankind and extracting from them a degree of humor which the actual participants would be surprised to learn existed. Shaving, golfing, entertaining, missing trains, little niece, the pup, such human things as these furnish Mr. Milne with themes for his keen pen. The book is made up from four hundred or more contributions to Punch, written in the last nine years by the man who, since Anthony Hope changed his style and deserted the "Dolly Dialogues," is considered the most proficient English handler of witty conversation. ("Happy Days." By A. A. Milne. George H. Doran Co. Bullock's.)

## "The Winning Shot"

Many are the books which have been written dealing with the technical methods of golf, but it has remained for Jerome Travers, national open champion,

and Grantland Rice, to produce a book which is not so much about the proper club to use in making a particular stroke as the proper frame of mind to assume in adopting the Scotch game as a recreation. Psychology, as applied to the ancient pastime, the value of concentration and control of nerves, make up the principal contents of the entertaining little volume, the prose articles of which are interspersed with clever verse. Particular points are emphasized with stories of championship matches, and champions. The strength and the weaknesses of the various notables of golf are discussed; "When Lovely Woman Stoops to Golf" is a topic which furnishes amusement; "Vardon—Greatest Golfer" is handled without gloves. To the layman the most interesting thing in the book, perhaps, will be the chapter on "The High Cost of Golfing," in which the authors estimate that America spends \$100,000,000 a year in keeping up the game. ("The Winning Shot." By Jerome Travers and Grantland Rice. Doubleday, Page & Co. Bullock's.)

## Great Americans: Robert E. Lee

It is doubtful if any more intensely human biography of Robert E. Lee has been written, and certainly not in juvenile literature, than that by Bradley Gilman in the Macmillan series of "True Stories of Great Americans." It is a graphic, vivid review, forcibly written, of the more important and strikingly characteristic phases of the career of this great commander whose life seems to have found so unique a niche in American biography. Mr. Gilman has succeeded in breaking away from the dry-as-dust type of biography and the volume, while written from the point of view of the child, will appeal to older readers as well. ("Robert E. Lee." By Bradley Gilman. The Macmillan Company. Bullock's.)

## "The Pearl Fishers"

Another South Sea "Treasure Island" story is that of "The Pearl Fisher," by H. De Vere Stacpoole. It has the Stevensonian locality without the Stevensonian charm of style and still it is an entertaining story, if one does not analyze too closely. The mate of a San Francisco schooner is cast away on a verdant atoll and there finds other castaways, a clever German and a Kanaka maiden. They discover a bed of pearl oysters and work it at times until another vessel puts in, on which the Kanaka crew has killed the officers. The white men take charge, hang the ring-leader and dominate the black boys, making them work the pearl beds. Then the German sails to Sidney, takes another partner in order to sell the pearls and returns. The American learns he is to be disposed of and his share of the profits divided between the others; so, on his trip to Sidney, he finds a friend and the two checkmate the rascals in their plans. The author displays rather an amateurish hand, but at any rate, is able to give the reader the information he has collected about South Sea pearling. He fails to explain why the American should fall in love with an ignorant Kanaka girl or what becomes of them in the end. ("The Pearl Fishers." By H. De Vere Stacpoole. The John Lane Co. Bullock's.)

## Netherlands Past and Present

Those low-lying countries of Europe formerly known collectively as the Netherlands, but now usually designated by the two titles of Holland and Belgium, have been the seats of almost incredible horrors and frightful catastrophes. In times past they have been peculiarly unfortunate in being swept by the devastating floods of war. Their records are filled with examples of sack and plunder, of fanatical bigotry, of burnings and tortures, claimed to have been committed in the service of Christ. The religious zealot, Emperor Charles V., and the merciless bigot, Philip II., visited upon these unhappy people horrors which only the inventive genius of the twentieth century European battlefields have been able to equal. Their history abounds with stirring deeds on land and sea as when the bold Van Tromp, Holland's great admiral, defied the fleets of England and Spain and swept the Brit-

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ish channel with a broom at his mast-head as a signal that Holland ruled the waves. That period of prominence has long since passed away. Holland, once the victorious, has lost its supremacy; while Belgium's title of the "battle-ground of Europe" has become one of infinite sorrow, its people fugitives, foodless and despairing. Charles Morris, with his customary facility, has depicted for the reader of today in a volume entitled "Famous Days and Deeds in Holland and Belgium" the struggles and calamities of the Netherlands in the past. No attempt has been made to write the histories of these countries, but the more notable historical tales are told with skill and enthusiasm. A short chapter is devoted to Belgium in the present war which might better have been omitted as much of it is controversial and part of it now proved unauthentic. The volume contains a number of excellent photographs mostly of famous paintings, about which, however, the text contains little or nothing. ("Famous Days and Deeds in Holland and Belgium." By Charles Morris. J. B. Lippincott Co. Bullock's.)

## Notes From Bookland

Harper & Brothers have just brought out Sir Gilbert Parker's new novel, "The Money Master." In this book the author has gone back to Canada—the scene of his earlier successes—for his setting.

Berton Braley, who has a double distinction in being the one American poet to dispose of the tradition that poetry doesn't pay, by making it pay; and in having made of the virile lives of sailors and miners and cowpunchers verse that even the most Philistine American can't help quoting his lines, has collected his best verse in a volume, "Songs of the Workaday World."

Louis Joseph Vance, who has recently been engaged in supervising motion picture making in California, has returned to New York. It is announced that a new and exciting novel by Mr. Vance, "Nobody," will be published early this month.

Doubleday Page & Co. have published Kathleen Norris' new novel, "The Story of Julia Page." Like Mrs. Norris' previous book "Saturday's Child," "Julia Page" is a big story both in theme and length. Beginning with Julia's early childhood in San Francisco amidst poor and uncongenial surroundings the story carries her through her rather shiftless girlhood and through the struggle of her early womanhood to a climax of strength and insight into human emotions which will make the book stand out as a landmark in the development of Mrs. Norris' work.

It is hard to reconcile the author of Italian history and fiction dealing with the Borgias, and the Rafael Sabatini whose vigorous novel, "The Sea Hawk," published by Lippincott, is filled with the bold, fearless and outspoken spirit of Elizabethan England. A dual nature

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Ways



**3**  
Days

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was a gift of inheritance—Mr. Sabatini had an Italian father and an English mother. He has long lived in England, where his ability has been fully recognized. Both his novels and histories have passed through several editions.

John Lane Company has just published "A Book of Bridges," by Frank Brangwyn, A. A. A. The volume contains thirty-five plates in color and thirty-six illustrations in black-and-white. The next is by Walter Shaw Sparrow. Paintings and etchings of bridges have held an important position in Mr. Brangwyn's art for some years. This book, therefore, forms a unique Brangwyn gallery.

Remarkably varied is the list of books to be brought out by Little, Brown & Company, October 9. For fiction this house will produce "Jean of the Lazy A," a story of the movies and the far west; for illustrated holiday books there will be "The Story of Wellesley" by Florence Converse, "Stately Homes of California" by Porter Garnett, "Remodeled Farmhouses" by Mary H. Northend, "Old Concord" by Allen French, and "Old Boston Museum Days" by Kate Ryan; a business man's book on "The Future of South America" by Roger W. Babson; and the juveniles include "Our Nursery Rhyme Book" edited by Lettie and Frank Littlewood, "The Big Brother Play Book" by Laura E. Richards, "Rivals for America" compiled by Louise S. Hasbrouck from the works of Francis Parkman, and "Bunny Rabbitt's Diary" by Mary Francis Blaisdell.



## In the World of Amateur Sports

**R**EALIZING one of the aims for which it was founded, Midwick Country Club has opened its first season of polo on the only turf fields in the vicinity of Los Angeles and from now on games are to be held at the popular country resort every Wednesday and Saturday afternoons. Although in the two years since Midwick was organized it has become famous throughout California for the caliber of the polo teams it has sent to compete with other clubs, not until this season have its members been able to play on their home grounds except on the few occasions when they used the one dirt field for practice. Now the three turf fields which have been growing while the polo men sacrificed their pleasure are ready for use and the first game on one of them was played last Saturday. In the Christmas holidays Midwick will hold its first tournament with teams competing from many of the other clubs of California and with a number of eastern players in attendance. Prospects for a brilliant polo season have been enhanced by the action of the Midwick directors in engaging Hugh Drury as polo manager. Drury is one of the best known polo players in the United States and will be of especial value in instructing novices in the points of the "king's pastime."

Midwick is fortunate in numbering among its members several of the leading polo players of the west, the list including Harry Weiss and his son Reginald Weiss, Carleton Burke, Rufus Spalding, Dr. Z. T. Malaby, Robert Neustadt, John B. Miller, John B. Miller, Jr., Edgar Miller, Leigh Geyer, E. Q. McVitty and John G. Mott. Many of the other club members have recently taken up the game and to one of them, Harold Cook, fell the honor of making the first goal ever scored on a Midwick field in a regular practice game. Cook played with the Reds in the opening contest last Saturday and his team won by the close score of 4 to 3 3/4. Tod Ford and Lloyd Macy also are recent converts. Several eastern men already have written to Midwick reserving stable space for their ponies. Among those who expect to arrive about November 1 are Thomas LeBoutillier of Meadow Brook, who is recovering from an injury received last month at that famous club; Parmalee Herrick of Cleveland, only son of Myron T. Herrick, former ambassador to France; Stephen Velie, president of the Deer Flow Company and a member of the Kansas City Country Club; and Frederick McLaughlin, the polo star of the Onwentsia Club, Chicago. Others are expected later in the season. Owing to the fact that the Pasadena Polo Club turned over its grounds to that city on agreement that the municipality should convert the ground into a turf field, no polo tournaments were held near Los Angeles last year and lovers of the sport are delighted that they will be afforded opportunity to see games twice a week at Midwick all this winter.

### Golf Program at the Country Clubs

Next Saturday the Los Angeles Country Club will hold the qualifying round for its fall golf tournament. There will be full handicap allowance and the first sixty-four players will qualify. The tournament is expected to extend over six weeks. In the regular Saturday sweepstakes two cups are to be put in competition each week, one for scratch players and one in the handicap class. In the first play for these small trophies, last Saturday, Judge William Frederickson won the scratch cup and W. G. Hunt the handicap. Weekly golf events have already begun at Midwick. Today medal play, handicap, is being held. October 16 there will be a tombstone tournament, handicap; October 23, medal play against bogey, 3-4 handicap allowed; October 30, match play against par, 3-4 handicap. A women's golf match, to finish October 31, is now in progress. October 23 Midwick will have a mixed double and round robin tennis tournament. Annandale will resume its weekly golf competition October 16. A new feature at this country club will be boxing and wrestling matches, to which one evening a week will be given up. San Gabriel has not yet announced its fall program.

### Woman Tennis Champion Coming West

Miss Molla Bjurstedt, national woman tennis champion who has just captured the Longwood cup, is now on her way

west for the avowed purpose of meeting the California girls who were too busy with other affairs to go east this summer for the national championship. Although Miss Bjurstedt has not yet issued a challenge to any of the local celebrities it is understood that Mrs. May Sutton Bundy has indicated that she is willing to meet the little Norwegian should she be challenged. Mrs. Bundy has, through private matches, retained the excellent form she displayed in the Southern California tournament last summer. It is probable that Miss Bjurstedt also will challenge Miss Mary Browne, former national champion, and this match is regarded by local enthusiasts as likely to furnish more excitement than the one between the champion and Mrs. Bundy, as they are confident the former May Sutton will have little difficulty with the newest court sensation.

### Swimming Pool at the Midwick

Not satisfied with golf, tennis, polo and shooting as diversions the Midwick Country Club is planning to add swimming to its list of pastimes, through the construction of a 30 by 70 foot swimming pool on the club grounds. Members of the swimming committee which charge of the projected improvement are R. P. Flint, E. M. Fowler, John B. Miller and Donald O'Melveny.

### Lowest Net Score at Griffith Park

H. E. Jones is the winner of the Walter Hall trophy offered for the three lowest net scores made in the last three months on the municipal course in Griffith Park. His scores totaled 197, against 201 for A. E. Reesor and 204 for M. M. Harris. The Griffith Park Golf Club is planning to hold a tournament the last of this month with other municipal clubs of the Pacific Coast, as the first contest for a perpetual trophy.

### Tennis Experts on Rule of Service

If tennis experts have their way there is little likelihood that a much agitated change in the rule of service will ever be adopted. For many years there has frequently bobbed up the suggestion that service be cut down to one ball. J. Parmley Paret, in preparing material for a book he had just issued on "Methods and Players of Modern Lawn Tennis," obtained the opinions of a number of court stars on this interesting subject. Of those who were positive in their convictions thirty favored retaining the present two-ball service, while only three favored the cut to one ball. Several were non-committal, while a few suggested trying one service in doubles to lessen the advantage possessed by the serving side. Net game vs. base line game was also the subject of an inquiry by Paret, to which twenty-five players replied in favor of the net style, although agreeing that a combination well executed is better than radical adherence to one method. In discussing grips, particularly for the back hand stroke, great diversity of opinion was manifest. Twenty-two to eleven of the Americans quoted place the thumb up the handle for back-hand strokes. This majority includes Williams and Pell, both notably strong with back-hand drives. On the other side, however, are Tom Bundy, Alexander, Washburn and others, who keep the thumb across the racket handle.

### How to Rate Tennis and Golf Leaders

Before the governing bodies which control golf and tennis in this country there are now the puzzling tasks of rating the leaders in these two most popular amateur sports and that it is no easy one all enthusiasts are willing to agree. Upsets in both the national golf and national tennis championship events have made the ranking doubly difficult this year. By winning, for the second time, the national amateur golf title, while the big three of that sport were being upset, Robert A. Gardner has added the fifth name to the list of those who have won the event more than once. H. J. Wigman and H. Chandler Egan have also captured the honor twice. Walter G. Travis has won it three times and Jerome D. Travers four times. In considering ranking the golf committee must not overlook Chick Evans and Francis Ouimet, although both, with Travers, went out in early rounds of the contest in which Gardner regained the title he first won in 1909. To put Gardner ahead of the big three, simply on his showing in the national amateur contest, would awaken the ire of the greater

part of the golfing public, yet where to put the four of them is no easy problem for those who have the rankings in hand. Equally difficult is the tennis rating. Johnston defeated both McLoughlin and Williams this year in the national championship tournament but his record for the year is not nearly equal to either of theirs. Last year, the ranking committee did not put the then national champion, Williams, at the top of the list because McLoughlin, on his season's showing, was the better player. Will the same rule be followed this year? To an innocent bystander it would appear that the difference between the ability of Johnston, McLoughlin and Williams is so slight that the three should be put together in the same group.

### Siwash Wins Bird Rock Race

Light winds made a drifting contest out of the South Coast Yacht Club's annual Bird Rock Race, which started last Sunday and was not completed until Monday, the winning boat, Captain Howard Wright's sloop Siwash, requiring 22 hours to make the fifty mile course, which was from San Pedro to Catalina and return. Vite, owned and sailed by Vice Commodore Ben P. Weston, was the third boat to finish but took second place on its handicap. Columbine, A. G. Sepulveda, captain, finished second and was placed third. It was the scratch boat. Following is the corrected time of the three leaders in the race: Siwash, 22:09:02; Vite, 23:32:37; Columbine, 23:43:30. The Bird Rock race is usually one of the best and most exciting of the entire summer season, but the light breeze, varied by periods of dead calm, made it anything but an interesting event even to the contenders this year. The beat across from the Point Vincente flash buoy was exceptionally slow as the course to Bird Rock, Catalina, was almost in the teeth of what wind was stirring. The time was the slowest in the history of the Nordlinger trophy, the handsome ship clock which is the perpetual prize in the Bird Rock race. Tomorrow the amateur handicap race of the South Coast Yacht Club will be sailed over the Brighton Beach course of ten miles. This evening the last regular Saturday night members' meeting and smoker will be held at the clubhouse at San Pedro. One week from today the yachtsmen and their friends will desert the water for a land cruise, by automobile, to their Station "A" at East Newport, where a dinner and dance will be held, to be followed by fishing and boating on Balboa Bay one week from Sunday.

### Notes From Bookland

Edward Everett Hale's masterpiece "The Man Without a Country," has been translated into Italian and a copy of the story in booklet form handed to each soldier fighting in the Italian army. The story was translated by the Rev. Gaetano Conte, an Italian Methodist clergyman. More than a million copies were printed in the first edition and when they were distributed among the troops another edition was prepared. Rev. Mr. Conte in a statement says, "The story is superior to anything else in literature for the purpose of instilling patriotism in the hearts of soldiers."

Jessie Willcox Smith, the eminent Philadelphia artist, made eight full page drawings in color for Louisa M. Alcott's "Little Women," and these are reproduced in a new edition which Little Brown & Company has published. Miss Smith has been particularly happy in depicting Meg, Jo, Beth and Amy and the other characters of Miss Alcott's famous story, and the book will be issued in handsome style. More than 1,000,000 copies of "Little Women" have already been sold and it continues to be the most popular book for girls.

In periods of great national stress, when the responsibilities facing a people call for an effort superhuman, the mind is more prone than in times less tense to place dependence upon divine aid and to believe that supernatural powers are exerting their might. This tendency is embodied in a little volume entitled "The Bowmen and Other Legends of the War," which, written by Arthur Machen, is about to be published in America by the Putnams. The potent character of these tales of later day miracles is well exemplified by the fact that the story of "The Bowmen," with its allusion to the appearance of a supernatural host, has been accepted widely in England as fact.

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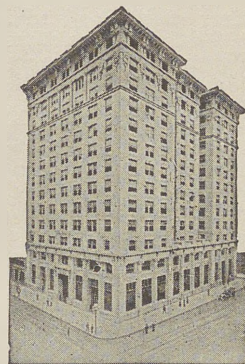
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DEPARTMENT OF THE INTERIOR,

U. S. Land Office at Los Angeles, Calif.

Sept. 28, 1915.

Non-Coal. 016809

Notice is hereby given that Lulu A. Carr,

of Santa Monica, California, who, on Nov-

ember 6, 1912, made homestead entry, No.

016809, for N 1/4 NE 1/4, SW 1/4 NE 1/4, Section

21, Township 1 S., Range 19 W., S. B.

Meridian, has filed notice of intention to

make final three-year Proof, to establish

claim to the land above described, before

the Register and Receiver, U. S. Land

Office, Los Angeles, California, at 9:00 a.

m., on the 5th day of November, 1915.

Claimant names as witnesses: A. B.

Humphrey, of Santa Monica, Calif.; F. H.

Thew, of Cornell, Calif.; Mrs. L. A. Mc-

Lellan, of Santa Monica, Calif.; Grace Carr,

of 5437 Sierra Vista Ave., Los Angeles,

Cal.

No withdrawals.

JOHN D. ROCHE,

Register.



# Stocks & Bonds

**S**UPPLANTING Big Jim Mining as the sensation of the local market, Lucky Boy Mining, a newly listed stock, created an old fashioned flurry on the Los Angeles stock exchange, Tuesday, and was the cause of the heaviest day's trading here in several years. From its first call Lucky Boy dominated the market, initial transactions being made at 12½ cents, at which figure a block of 100,000 shares changed hands. The stock steadily advanced until it reached 17 cents, after which it experienced a slight reaction to 16½ cents. At this writing, however, it is an active trader at close to 17 cents. In all, 165,000 shares of Lucky Boy changed hands in the first day of its call on the exchange. Other mining stocks felt, in a limited degree, the activity in this line. Fessenden Gold, another newly listed security, was put on sale last week, opening at 14¾ cents and at the present writing seems in demand at 4 cents higher. Big Jim and Arizona Tom Reed recorded numerous sales.

Next to the interest in mining stocks, Home Telephone was the feature of the week. Preferred stock was in great demand, many sales being made at \$60 and above. The common, likewise, experienced an advance, reaching \$23 before buyers appeared satisfied. It has since dropped back to \$20.75 and lost its activity.

Oils were rather lost sight of this week in the activity of mining and industrial securities. United Petroleum was a seller at \$57, and United Oil at 18 cents, but the other oil stocks, high and low priced, were in only slight demand. United Oil company has announced a dividend of one-half cent a share, payable October 15 to stock of record October 9. Olinda Land Company (oil), also has announced a regular quarterly dividend at one-half of 1 per cent, payable October 20, books to close October 16.

In the bank stocks the only board sale reported was that of nineteen shares of Citizens National at \$241 each. First National was in frequent call with none offered. Bonds have been inactive, with Los Angeles Railway Corporation 5s showing weakness. Los Angeles Investment sold, in a 2000 share block, at 37½ cents.

September business of the local stock exchange was nearly twice as great as that of August. Total September business aggregated 463,697 shares, with a value of \$354,113.52. Mining stocks, with 415,650 shares transferred, were the most active. The greatest value was represented by the oil list, the transactions representing a total of \$157,829.29, and the number of shares sold being 34,231. Early trading this month indicates that the October record will be even higher than that of September.

## Banks and Bankers

With the successful underwriting of the Anglo-French loan of \$500,000,000 in America completed, the public, whose interest in the issue heretofore has been only general, will come into more intimate contact with the war bonds, which are to be resold by the subscribers, mostly bankers throughout the country, to their customers. That the loan was oversubscribed was the only information given out by the underwriters. Rumors place the amount of over-subscription at between \$5,000,000 and \$10,000,000. J. P. Morgan & Co. authoritatively announced, Tuesday, that none of the bonds would be offered below 98. It is not generally known in the west that the New York stock exchange has placed the Anglo-German bonds on the same footing as United States government and New York city issues, waiving the customary fee of \$50 a \$1,000,000 for listing and allowing brokers to charge less than ⅓ of 1 per cent for buying and selling, no commission being fixed. The comptroller of the currency has ruled that national banks are not restricted under the law to a maximum of ten per cent of the total amount of capital and surplus when the borrower is a government and it is reported a number of the smaller financial institutions of New York took advantage of the comptroller's ruling in

making their subscriptions to the Anglo-French loan. Members of the foreign financial commission estimated that the \$500,000,000 loan would be sufficient to serve for the purpose of stabilizing exchanges for a period of nine months. This country is expected to ship fully \$300,000,000 worth of wheat to the countries issuing the bonds.

Announcement has been made by the federal reserve board that from January 1 to September 17 the imports of gold amounted to \$252,895,000 while gold exported in that period was only \$11,077,000. In the amount received were \$154,899,000 in American gold coin.

Frank A. Vanderlip, president of the National City Bank of New York has been elected president of the New York Clearinghouse Association, succeeding Francis L. Hine, president of the First National Bank of New York. Mr. Vanderlip's bank now has a representative in northern European capitals looking into the possibility of establishing branches in Norway, Sweden and Denmark.

## Stock and Bond Briefs

In paying its regular quarterly dividend the last day of last month the Spring Valley Water Company of San Francisco increased the amount to 87½ cents a share, 15 cents more than has been the rule in the past and raising the annual rate from 2½ per cent to 3½ per cent.

International Motor Company, according to preliminary announcements, will show net profits for the calendar year 1915 of approximately \$1,000,000, which is equal to 28 per cent on the \$3,600,000 preferred stock outstanding.

New York brokers assert that International Mercantile Marine's earnings for 1915 will be more than \$40,000,000 after paying all charges for the current year. The earnings, allowing for deductions for charges, are said to be now running in excess of that amount.

Union Pacific's profit and loss surplus at the present time is reported to amount to \$96,962,000.

## NEWS OF THE WEEK

### Los Angeles

M. A. Schmidt placed on trial for complicity in dynamiting of Times building. Stough ranch at Burbank sold for \$1,000,000.

Chamber of Commerce urges establishment of naval base at San Pedro. California Art Club holds annual exhibition at Exposition Park Museum.

State supreme court grants writ of mandate ordering Los Angeles supervisors to issue \$2,606,000 irrigation district bonds. Myron T. Herrick, former ambassador to France, delivers address here.

### California

World's Insurance Congress meets in San Francisco.

Keith Spalding institutes contest against will of his father A. G. Spalding, wealthy sporting goods man, at San Diego.

Earthquakes felt in California and Nevada.

American Electric Railway Convention at San Francisco.

### United States

Engagement of President Woodrow Wilson and Mrs. Norman Galt is announced. Great landslides block Panama Canal. Many ships resume voyages around Cape Horn.

William E. Corey organizes new steel company second in size only to United States Steel Corporation.

New York banks put curb on war stock speculation by cutting down loans.

Minneapolis votes to remain wet.

Atlantic fleet holds maneuvers.

### Foreign

King of Greece forces resignation of his pro-ally premier, Venizelos. Allies land troops at Saloniki.

Russia sends ultimatum to Bulgaria. Latter's reply unsatisfactory. Bulgarian ultimatum sent Serbia. Allies' envoys leave Bulgarian capital.

Anglo-French offensive in west continues without decisive result.

W. J. Clemens, agency director, and John E. Gidson, actuary of the Great Republic Life in Los Angeles, have been attending the American Life Convention at Del Monte.

R. J. Giles, secretary and general manager of the Occidental Life, Francis M. Hope, actuary, and Dr. W. W. Hitchcock attended the American Life Convention at Del Monte and are now at the World's Insurance Congress at San Francisco.

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## GENERAL INSURANCE NEWS

**C**ONTROL of insurance by the federal government, substituting one set of statutes for the forty-eight with which companies doing business throughout the United States must now comply, was advocated by Senator L. Y. Sherman of Illinois before the World's Insurance Congress, now in session at the Panama-Pacific International Exposition at San Francisco. The congress, which has attracted a number of Los Angeles brokers, is one of the largest insurance gatherings ever held, with representatives present not only from every state in the union, but from thirteen foreign countries, including five of those which are now engaged in war. Senator Sherman proposed that the power of the federal government to regulate insurance through a commission be conferred by an amendment to the constitution. In presenting his arguments he said, "Let the power of policyholders be employed legitimately to the end that state legislatures and congress may not increase the cost of insurance under the short-sighted policy of raising further revenues in excess of property tax from life insurance." Former Governor J. N. Gillett of California told the delegates of the test to which fire insurance companies were put by the San Francisco fire. Darwin P. Kingsley, president of the New York Life, advocated at the opening session a system of peace insurance, based on a world league or federation to which the nations shall delegate such authority as will enable the organization to enforce peace internationally. Sessions of the world congress will continue until and including October 15 and subjects of vast importance to insurance men will be discussed. Next Monday will be "Peace Day," when Dr. David Starr Jordan will deliver the principal address in the Court of the Universe. "The Conservation of Human Life" will be the general topic for Tuesday; "Fire Elimination" for Wednesday and "Accident Prevention" for Thursday. The meetings will close Friday with report of the resolutions committee.

Prospects of obtaining concessions from the Pacific Board of Fire Underwriters in the matter of proposed radical insurance rate advances in Los Angeles have brightened for the various commercial organizations which are holding conferences with board representatives. A supplementary petition, containing 8,000 additional names, has been filed with the city clerk asking for a vote on the repeal of the two-platoon fire department law. With the prospect of a special election on a water sale proposition and the consequent opportunity of getting the two-platoon law again before the voters at the same time, business men feel they have a strong argument for a suspension of any insurance raise until the result of the election is known, as a repeal of the law will mean the opening of fire houses recently closed for lack of funds to maintain them. The first petition on the two-platoon law was declared insufficient by City Clerk Wilde.

At its regular meeting Tuesday the governing board of the Los Angeles Fire Underwriters Association called the annual meeting of that organization for Wednesday evening, October 13. A dinner at Hotel Clark will be followed by the election of officers.

George T. Atchley, manager of the Los Angeles Fire Underwriters Association, has returned from a two weeks' vacation, passed principally in Portland, his former home.

At the recent convention of the National Insurance Commissioners, held at Del Monte, Burton Mansfield, state insurance commissioner for Connecticut, was elected president, John T. Winship, Michigan, first vice-president; W. C. Taylor, North Dakota, second vice-president; F. H. McMaster, South Carolina, secretary and treasurer. J. E. Phelps, California commissioner, was made a member of the executive committee.

Independent Adjusters H. M. Farrar and R. T. Archer and Branch Manager W. K. Withers of the Pacific Coast Adjustment Bureau are adjusting the losses in the recent disastrous Union Warehouse fire, the aggregate loss in which, according to Acting Fire Chief O'Donnell, will only total \$220,000, instead of

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\$800,000 to \$1,000,000 as at first estimated.

E. R. A. Misemer of the Occidental Life won the first prize offered by President W. C. Shaw of the Los Angeles Life Underwriters' Association for the best five minute demonstration of life insurance salesmanship. The demonstration was a notable feature of the first fall meeting of the association, held Monday evening with about forty members present. In the salesmanship contest the contestants were required to cover the approaching of a prospect, presentation of contract and closing argument, all within five minutes. George Hodell of the local Equitable force won second prize.



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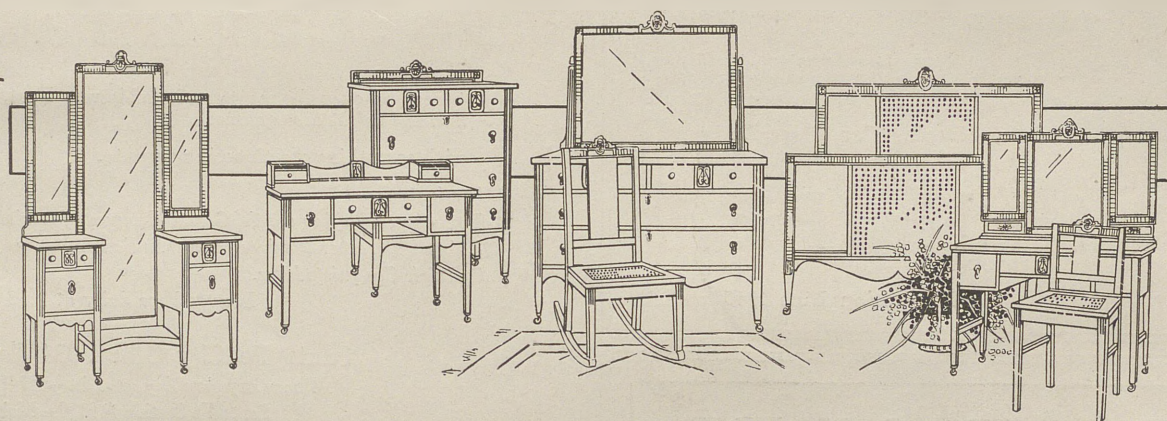




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—The Dresser is priced \$72.50—has mirror that measures 28x40 inches—

—The Chiffonier is 49 inches high—has 21x34 inch top and is priced \$40.00.

—The Toilet Table is \$60.00.

—The Bed, with English cane panel, is \$47.50.

—Vanity Case—base 17x49 inches—height 74 inches—2 side mirrors that are 10x28 inches and a center mirror that is 20x60 inches, priced \$90.00.

—The desk is 21x46 inches and is \$42.50.

—The Chair for toilet table, \$11.75—Rocker \$12.50—

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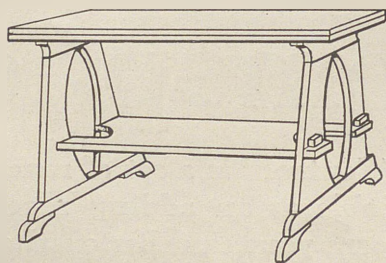
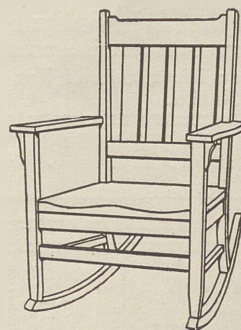


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